

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

APRIL, 1944

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JOHN D. MORSE, *Editor*

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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ODILON REDON: *Lithograph from the series "À Edgar Poe," 1882. "L'oeil, comme un ballon bizarre, se dirige vers l'infini."* The enormous and detached eyes which loom so often over Redon's landscapes are perhaps his most characteristic motive.



EDOUARD MANET: Illustration for "The Raven", 1875. "Boldly brushed in black ink and then lithographed, Manet's Raven is one of the early heralds of a new art which places its whole emphasis on intensification and effect . . . it seeks to achieve its ends more by suggestion and evocation than by description; it is a notably economical art, and it can dare this economy largely because of its own awareness that it has, in the profoundest sense, the power of directness."

THE RAVEN ABROAD

SOME EUROPEAN ILLUSTRATORS OF THE WORK OF EDGAR ALLAN POE

By LIBBY TANNENBAUM

IT HAS often been remarked that "It would be too much to say that Edgar Poe begat Baudelaire and that Baudelaire begat almost all contemporary poetry; but the statement would contain much truth." Critics have pointed out that Mallarmé's version of *The Raven* (which is now reputed to be the most translated poem in existence) paved the way for vers libre. Poe's influence on such diverse expressions of modern literature as the decadence and symbolism of J. K. Huysmans and Maurice Maeterlinck, Jules Verne's scientific adventures, and the detective story as it was developed by Gaboriau and Conan Doyle, has been the subject of scholarly attention. And yet the fascination that Poe's work has held for the artist has never been noted. This is especially strange in view of the fact that the list of Poe's illustrators abroad is unique in that it includes so many of the more important artists of the last century, and an analysis and comparison of their illustrations tends to shed some light on our understanding of modern art.

The first book of Baudelaire's translations of the *Tales of Mystery and Imagination* appeared in 1856; these had already seen publication in various journals, and, indeed, earlier translations by other writers had appeared even before Poe's death in 1849. By 1861 these stories had not only reached all the way to Russia, which was reading *The Tell-tale Heart*, *The Black Cat*, and *The Adventures of A. Gordon Pym* in Dostoevsky's magazine *TIME*; they made in this year their first conquest of the artist, in the person of the young Alphonse Legros, who was later to become famous as the director of the Slade School of Art in London.

In an essay published in *LE BOULEVARD* in 1862, Baudelaire praised the "severe and simple majesty" of Legros' Poe etchings. This essay of Baudelaire's, called "Peintres et aquafortistes", is a vivid illustration of the friendliness and understanding with which the poets of the 19th century so often came to the defense of artists whose work was beyond the comprehension of juries and journalists. In it, Baudelaire speaks not only of Legros, but of Manet: "MM. Manet and Legros unite in a decided taste for reality, modern reality—this is in itself a good symptom—this imagination lively and ample, sensitive, audacious."

Manet, whose contributions to the salon stirred up periodic scandals, was in particular need of such support, and he was fortunate in the measure in which it was always forthcoming, not only from Baudelaire, but from others, notably Gautier and Zola. In 1874, when the salon jury rejected two of Manet's paintings, the young poet Stéphane Mallarmé warmly defended the artist in an article in *RENAISSANCE* called "Le jury de peinture pour 1874 et M. Manet." And it is to the friendship between artist and poet which resulted from this defense that we owe Manet's magnificent illustrations to Mallarmé's translation of *The Raven*, published the next year. (Mallarmé's complete translation of Poe's poems was published later, in 1888, with a portrait of Poe by Manet.)

Boldly brushed in black ink and then lithographed, Manet's *Raven* is one of the early heralds of a new art which places its whole emphasis on intensification and effect. This differs from the romanticism of the Delacroix school in that it seeks to



ALPHONSE LEGROS: Illustration for "The Black Cat", etching, 1861. "Manet and Legros unite in a decided taste for reality, modern reality—this is in itself a good symptom—this imagination lively and ample, sensitive, audacious."

EDOUARD MANET: Illustration for "The Raven", 1875. "In the Manet drawing the wild inner excitement of this moment is completely expressed in the single detail of the outspread fingers of the lover's hand against the black."



achieve its ends more by suggestion and evocation than by description; it is a notably economical art, and it can do this economy largely because of its own awareness that it has in the profoundest sense, the power of directness.

A comparison of Manet's four illustrations for *The Raven* with the 26 of Gustave Doré published in the English edition of 1883 is peculiarly rewarding. If the actual execution is not Doré's (the plates were engraved from his designs after his death by a group of artists far inferior to him) the conception is. And so is the whole amazing extravagance of illustrating a poem of 108 lines with 26 different pictures. Thus, while Manet remains in the room with the lover and understands the poem for the concentrated mental and emotional experience it is, Doré is impelled to pursue every image: we follow him out to "the nightly shore", which inevitably becomes a cemetery, on the way passing a tomb, funeral wreaths, Death complete with scythe, a sphinx, angels, and even the reunited lovers in heaven. The height of this cinematic method is reached with the line "Open here I flung the shutter", which is represented in three scenes: (1) Exterior of an ivy'd mansion, the raven fluttering against the shutters. (2) Exterior view of the lover opening the shutters. (3) Interior, the raven flying into the room.

Doré's need to reinforce his mood with all this rather obvious paraphernalia is realized when we compare the corresponding engravings with Manet's four scenes. The dreary midnight pondering of the beginning takes in the Doré series the form of a well-fed gentleman in a dressing gown, seated cozily in front of the fire, his feet on a cushion, dozing. Manet's whole composition is tense and expectant, the blacks full of a secret power; the hat on the chair a strangely apt hint of restlessness. Doré's detailed chronicle of the raven's entry into the room has already been noted. In the Manet drawing the wild inner excitement of this moment is completely expressed in the single detail of the outspread fingers of the lover's hand against the black. It is hardly necessary to describe the various images called up in the Doré series by the raven "perched upon the bust of Pallas". Manet's is a bold perspective in this scene, the raven, magnificent, already casting the shadow which in the last drawing brushed with an almost trembling rapidity, falls over the lover's now empty chair. In the corresponding plate of the Doré series we are presented with the dead or swooning body of the lover who competes for our interest with a handsomely carved and upholstered chair.

It is not without significance that Manet has left us a study in which a sketch for the raven itself appears on the same pages with imitations of Japanese calligraphy. Van Gogh was later to write, "The Japanese draw quickly, very quickly, like a lightning flash", and Manet's drawings here have the immediacy and the mystery of electric communication. They are among the first documents of that unstudied directness of expression and composition which was as intrinsic a part of impressionism as its color theories; that spontaneity which was to become so sought after in the twentieth century, and for which the work of Matisse, for example, is so highly prized. It is a style that illustrates with vivid faithfulness Baudelaire's notably lucid definition of art: "The creation of a suggestive magic containing at the same time the object and the subject, the world outside the artist and the artist himself."

With the symbolists, inspired by Baudelaire though they were, the world outside the artist tends to become lost in the artist himself. As the 19th century progressed, artist and poet were more and more cut off from the outside world and the visions of the symbolists mirror not reality but art itself. Deprived of any fertilizing intercourse with the real world, the poet could not create new symbols, and his fauns and his sphinxes are the visions of another age seen through a char-

teristic twilight. The work of Odilon Redon brings this essence of symbolist poetry into the visual arts. The following letter, written by Redon to Mellerio in 1898 and discussing his 1882 series of Poe lithographs, indicates this peculiar irresponsibility with regard to subject, and is a tribute only to the power Poe's name had become in France.

"All the reasons that I will give you for the textual sources of my albums will seem to you insignificant and childish. They simply provide them with the prestige they had to have. Once again, it is good to surround every genesis with a mystery. When I undertook the other work, *À Edgar Poe*, I had, alas, lost all my innocence. . . . I had many times been advised to read the American poet as offering a precedent for my art. The advisors were, I believe, mistaken; his tales are hardly my favorite reading. Nevertheless, I place a few words under these new prints, aptly, I believe, and the public is fooled. Obviously, I went no further than an allowable equivocation, very legitimate; the album was noted, that was the essential for me.

"And I see that one does not with impunity touch the stone without being led to surcharge it with a word of writing: all the great lithographers did it. But with me, quite differently, this is by no means contingent, as you see."

And yet an examination of Redon's seven Poe lithographs reveals that he was a great deal closer to Poe than he himself seemed to be aware. An early and disapproving critic called Redon's work "*insomnies volontaires et calculées*", and, like Poe himself, Redon abandoned the descriptive and commentative function of the artist for an expression which is wholly personal and at the same time formed with a governing emphasis on its communicative effect.

Poe's acceptance and quotation in *Ligeia* of Francis Bacon's dictum that "There is no exquisite beauty without some strangeness in the proportions", is completely sympathetic to Redon, who may be said to anticipate the succession of freaks we find in the paintings of Max Ernst and Tchelitchew. In Redon himself this strangeness of the proportions most often takes the form of an eye weirdly enormous in relation to the head to which it is attached, and this may be noted in the *Lénor* and *Folie* plates of his Poe series. Poe's description of Ligeia is not without significance in this connection.

"It might have been, too, that in these eyes of my beloved lay the secret to which Lord Verulam (Bacon) alludes. They were, I must believe, far larger than the ordinary eyes of our own race . . ."

The metaphor of the eye as a window of the soul is an old one to poetry; it appears in Shakespeare:

"Mistress, look on me
Behold the window of my heart, mine eye,
What humble suit attends thy answer there."

Here the meaning is an essentially simple one, and Shakespeare's use of the figure refers most often rather to the eye's being the organ through which man sees the world. Romanticism, however, produced a strange emphasis on the eye as a window *into* the soul. To return to Poe's description of Ligeia:

"The strangeness, however, which I found in the eyes was of a nature distinct from the formation, or the color, or the brilliancy of the features, and must, after all, be referred to the *expression*. Ah, word of no meaning! behind whose vast

EDOUARD MANET: Illustration for "The Raven", 1875. "Manet's is a bold perspective in this scene. . . . In the corresponding plate of the Doré series we are presented with the dead or swooning body of the lover who competes for our interest with a handsomely carved and upholstered chair."



GUSTAVE DORÉ: One of twenty-six illustrations for "The Raven", 1883.





ODILON REDON: Lithograph from the series *À Edgar Poe*, 1882. "The eye is here seen as the object of an almost hypnotic fascination, affording a glimpse into strange and overpowering mysteries."



latitude of mere sound we intrench our ignorance of so much of the spiritual. The expression of the eyes of Ligeia! How for long hours have I pondered upon it! How have I, through the whole of a midsummer night, struggled to fathom it! What was it—that something more profound than the well of Democritus—which lay far within the pupils of my beloved. What was it? I was possessed with a passion to discover. Those eyes! Those large, those shining, those divine orbs! They became to me twin stars of Leda, and I to them devoutest of astrologers.

The eye is here seen as the object of an almost hypnotic fascination, affording a glimpse into strange and overpowering mysteries. Much the same attitude is the secret of the enormous and detached eyes which loom over Redon's landscapes so often, and are perhaps his most characteristic motive. In *Ligeia* itself Poe is at his most macabre and obscurantist; Redon's whole work is in this vein.

We approach here the self-conscious "decadence" of the *fin de siècle*, with which the name of Aubrey Beardsley is almost synonymous. Intensely personal as Beardsley's style is, we nevertheless see him in his four Poe drawings, which were published in 1895, as an "illustrator" in contrast to the dubious independence maintained by Redon. And withal the disparity between the essential characters of Beardsley and Poe—the artist's marked sensualism being wholly lacking in the writer—Beardsley's Poe drawings are indeed strikingly effective as illustration. If *The Fall of the House of Usher* records the final destruction of a diseased and vitiated aristocracy, Beardsley is remarkably able to convey the whole mood in a ribbon and a ruffle; and it is perhaps the essence of his art that he endows these trappings, which in his numberless followers become mere meaningless frippery, with intense and symbolic significance.

This was the morbid culmination of that separation of art from life which began in the Romanticism of the 18th century. The artist could—and did—shut himself off from the spiritual somnolence of the bourgeois, but he was left painfully alone with himself, with, indeed, "art-for-art's-sake", or a dream world cultivated with a fever of sensitivity which in the end consumed him. With the onset of the 20th century this process of cultural disintegration had run its course, and the attempts at a positive reorientation of art which still continue are only one aspect of a general awakening to the need to find a working order for a social mechanism vastly increased in complexity. The marked development of the social sciences in this period is one of its characteristic expressions.

The psychological emphasis of Alfred Kubin's Poe illustrations follows naturally from this development. For whatever reason, interest in Poe came very late in Germany—not until the early 20th century when the earlier works of Freud were already famous. Between 1909 and 1920 no fewer than eight separate volumes of Poe translations were published with illustrations by Kubin, the Austrian artist who was in this period working largely in Munich, that center of German expressionism. The introduction of Hanns Heinz Ewers to the collection which appeared with the title *Nebelmeer*, makes an unhesitating identification between the tales and Poe himself; Ewers quotes a psychiatric study of alcoholics, completely aware of the compulsive and dream-like character of Poe's writings. Kubin himself, in a book of reproductions of his drawings, published in 1931 under the title "Mein Werk", provides an autobiography in which the events of his childhood and inti-

ALFRED KUBIN: Illustration for "The Oblong Box" (from "Nebelmeer," 1920). "Kubin cuts beneath Poe's dramatic contrivances to give us simply the central psychological fact of the hero who each night opens the coffin of his wife to weep over the corpse."

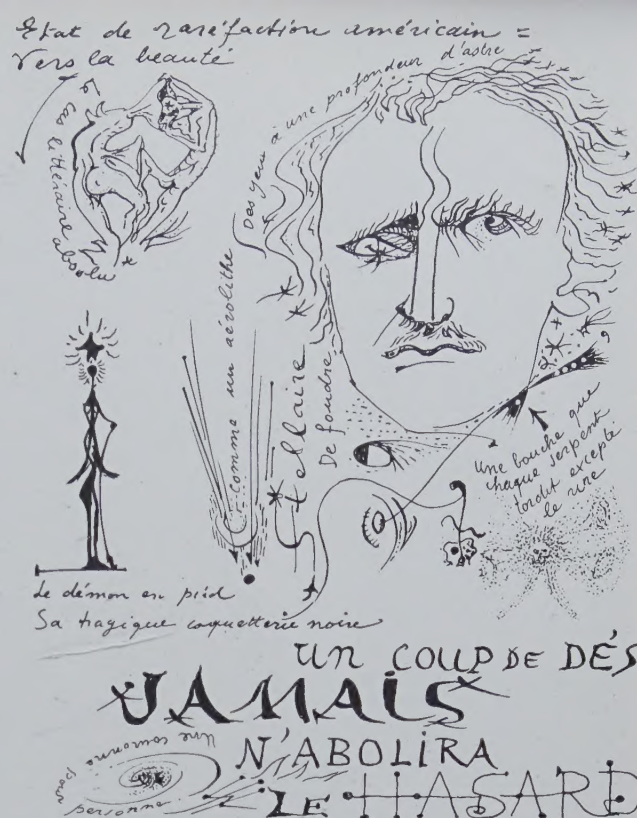
mate details of his personal life are given with an unquestioning acceptance of the fact that these are not only relevant but necessary to an understanding of his art.

At first sight, Kubin's Poe drawings have a literal and un-stylized quality which seems closer to Legros than to any of the intervening works we have considered. But where all the previous artists exploit the dramatic and emotional aspect of the stories, in such an illustration as *The Oblong Box* Kubin cuts beneath Poe's dramatic contrivances to give us simply the central psychological fact of the hero who each night opens the coffin of his wife to weep over the corpse. Kubin uses cross-hatching, but not, like Legros, simply as a device for producing light and shadow; Kubin's lines writhe, they twist themselves into knots of anguish. The very use of the pen in the drawing encloses the figures in a tangled and inextricable web.

It is not without interest in this connection that Kubin is the owner of a notably complete collection of the prints of the Belgian painter and etcher, James Ensor. For this psychological penetration is highly developed in Ensor and with a personal insight quite different from channelized Freudisms of the type recently exhibited by John Franklin Hawkins at the Wakefield Gallery (New York City), as "Psychiatric Analyses of Poe, Baudelaire, Rimbaud, and Crane". Ensor was himself attracted to Poe and etched illustrations to two of the stories, *King Pest* in 1895 (from a drawing of 1880) and *Hop Frog* in 1898 (this exists also in lithographed and painted versions).

Ensor was perhaps no less obsessed with death than Poe himself, although his was not a passionate fascination but rather a furious resentment against inevitable decay and extinction. If Poe's "necrophilia" has been a source of embarrassment to some of his 20th century critics, it is nonetheless true that precisely this has been a large part of the spell that caused Péladan to call him "the greatest genius of the nineteenth century". Legros' etchings of 1861 already demonstrate this bias: with the single exception of *The Gold Bug* each of the stories he chose to illustrate brings us into the direct presence of death. A belief in personal immortality is one of the basic premises of the culture we have inherited and the impact of modern science on that belief has been a profound cause of our uncertainties and is surely a legitimate concern of our art. Poe's *Eureka* is a record of a frantic attempt to find his place in an expanding cosmos, and an attempt which has received serious attention in an article by George Nordstedt as foreshadowing the theories of Einstein.

Paul Valéry, who in an essay called *The Position of Baudelaire* describes the essence of Poe's contribution to modern literature with an uncommon astuteness, has noted elsewhere that "A large part of our present difficulties is due to the powerful survival of a sort of mysticism or mythology which is less and less in harmony with the facts but of which we cannot rid ourselves." The emphasis in surrealist circles on the need for a "new mythology" may be conceived either as a response to this situation or as another symptom of confusion. In any case, if Poe has taken his place as one of the early saints in the new surrealist hagiography it is because he meets so vividly Herbert Read's definition of the poet as "the man who creates his own myths". The works of the artists here presented, while they are in no sense a complete list of Edgar Allan Poe's illustrators, are at least an indication of the modern artist's avidity for the forceful and relevant myth.



(ABOVE) ANDRÉ MASSON: *Portrait of Edgar Allan Poe with text from Stéphane Mallarmé's "Divigations,"* 1942. (RIGHT) AUBREY BEARDSLEY, *Illustration for "The Fall of the House of Usher,"* 1895.



Fig. 1. DAUMIER: *L'Attente*, finished watercolor. Edmund Davis Collection, London.

BENEATH THE PAINT AND VARNISH

TECHNICAL PHOTOGRAPHS REVEAL
A STRANGE NEW WORLD OF
EXCITEMENT AND WONDER

By HENRI MARCEAU
and FRANKLIN C. WATKINS

THE PHOTOGRAPH has been of enormous aid to the art historian in his vast task of sorting out the artistic personalities in his special field and establishing by critical comparison the characteristics of a given artist's work. Scholars have waded through a bewildering mass of material through this process and have given us in published form a fuller knowledge of the great masters of the past. In recent years, with the aid of new techniques made possible by finer cameras and lenses, better film and developing methods, the message conveyed by photographs has become more significant. The panchromatic film and color corrected lenses have made it possible to produce well balanced photographs in which the relative tonal values of painting can be preserved. The old fashioned enlargement with its inevitable grain is done away with through the use of the photomacrograph (slight magnification made directly on the film by use of appropriate lenses). Infra-red photographs

and the radiograph, or shadowgraph, have allowed us to peer beneath the outer skin of a picture to detect personal mannerisms of painters. These technical aids have enlarged our vision and have permitted us to make certain specific statements concerning works of art which were hitherto only guessed at or completely ignored. The photographic approach, if intelligently employed, can help in the solution of many perplexing problems and in many instances our conclusions can approach the truth. This statement has been abundantly proved in the field of conservation where much of the old-time guess work and confusion need no longer exist.

To our knowledge, the same methods have not yet been applied by artists and teachers in the appreciative study and analysis of pictures. It is clear, however, that much useful instruction in the difficult process of picture making could be gathered by studying the first layout or drawing and the suc-

Fig. II. DAUMIER: *Unfinished* pen and charcoal drawing. South Kensington Museum, London. "... evident searching for pose (note especially the figure to the left) and lack of emphasis as well as repetition in the up and down see-saw placing of the heads. . . . The developed picture preserved the basic idea and much of the suggested action of the sketch but the spirit of Daumier now pervades the work and the figures have become alive; the whole picture has been enriched."



ceeding modifications and through them follow the artist's search for meaningful expression. The inevitableness of Flemish painting, its minute accuracy of line, color and design is misleading for we tend to believe that its creation was effortless. Close examination of many fifteenth century Flemish panels reveals the basic drawing showing through the final paint film and, at times, influencing its meaning. In such pictures, infrared photographs will show that much of the first drawing done on the prepared ground was loose and free in character. Revisions of details as well as of large compositional elements are frequently encountered. We know that these early masters executed careful drawings for their works, many such being preserved in the public and private collections of the world yet the evidence within the painted works themselves shows conclusively that this search for perfection continued also on the panel.

We have long recognized the importance of drawings as guides to more intimate knowledge of the creative mentality. But, despite the large number of extant drawings, we cannot hope to find this opportunity at every turn for many drawings have been lost; and in other cases the first starts of an idea have been made on canvas or panel and have undergone modifications, all of which have then finally disappeared beneath the final painted surface.

Looking beneath the surface and into the beginnings of those paintings through use of various photographic means at our disposal will be rewarding in proportion to the amount of subjective interpretation brought to our undertaking. The student will recognize many accepted laws of design coming into play; but, for the most part, since painting is itself a subjective expression, the findings will have value individually. Perhaps we should stop for a moment to suggest that a great canvas as it affects succeeding thought and paint expression becomes in time an integral part of our whole cultural background and that without that painting a part of us relative to it might have slept on. We cannot, therefore, accept without considerable excitement the spectacle of its beginnings which we may now observe.

We have endeavored below to present a few such studies. But first let us compare two works by Daumier, a pen and charcoal drawing (Fig. II) with a finished water color (Fig. I). The subject is *L'Attente*—passengers waiting at a railway station. In this case we have the artist's original intention in an unfinished but highly significant notation. The drawing reminds us of the art school, with plaster cast recollections of light to dark modeling to express form, persisting with automatic monotony in the three heads to the right. There is evident searching for pose (note especially the figure to the left) and lack of emphasis as well as repetition in the up and down see-saw placing of the heads. The position of the whole group on the page is not too well considered, with evident crowding at the left in contrast to ample space at the right.

The developed picture preserves the basic idea and much of the suggested action of the sketch but the spirit of Daumier now pervades the work and the figures have become alive; the whole picture has been enriched. We cannot perceive all the mysterious sources of this enrichment, but we do find a better formal placement on the page—air has been introduced at the top, at the left, at the bottom. There is more variety in the modeling of the heads—one in shadow, one half shadow, but subdivided by the black hat in silhouette. The boy's head; half light, half shadow; the mother's, relatively light. The figures, too, are more varied, with a focus established through the contrast of the boy's light-dark modeling against his mother's black monotone.

To the left new elements have been introduced. Tracks, the countryside, the approaching train, a dog. These serve to place the figures in a world of actuality. The direction of the train and the tracks suggest space beyond and behind the wall and they serve to focus attention back into the principal motif of the picture. A semi-comic piece of realism is furnished by the small dog whose white and black modeling points arrow-like to the figures. The final presentation has gone far beyond the original idea of the sketch.

Let us examine two other pictures by Daumier and follow the development of a theme on canvas. We feel that he was



Fig. III. DAUMIER: *Third Class Carriage*, oil. Metropolitan Museum of Art. "Notice how the man's head at our left has been repainted and adjusted so that the little chinks of light to the left of his hat (see Fig. V) have been eliminated and we are not distracted by their harmful light accent to the extreme left of the picture."

apt to search about on the canvas itself, to draw and modify, to study and restudy before the final result became possible. The pictures in this case are the water color version of the *Third Class Carriage* (Fig. V), and the unfinished version on canvas (Fig. III).

The first and second versions are quite similar in the main disposition of all elements—the same number of heads may be counted, all in similar relative positions. The water color, or a squared tracing of it, doubtless served as the guide in setting the composition down on the squared canvas. Having done this, the artist evidently tried to lose the caricature or cartoon character of the heads in the study: note the changes in the top-hatted men at our left and the sombre seriousness of the other heads. The form is developed, light and shade are concentrated, shadows enriched, characters become less specific, more general. Eyes, at first turned this way and that, become organized and finally only the old woman in the foreground looks out at us with eyes of age, filmed over, so that they, along with their thoughts, do not advance beyond the confines of the picture and we must enter to participate. Notice how the man's

head at our left has been repainted and adjusted so that the little chinks of light to the left of his hat (see Fig. V) have been eliminated and we are not distracted by their harmful light accent to the extreme left of the picture.

The infra-red ray print (Fig. IV) is even more revealing, for here we are face to face with Daumier's drawing underlying the upper glazes of the visible surface. Note that the bench was first drawn to correspond with its height in the water color and then brought down below the top of the boy's head and the shoulders of the two women at the left. These figures are thus disengaged, their pyramidal massing counting more effectively. The lowered bench top allows broader treatment of the backs of the men beyond and brings the distant group forward into closer relationship with the main figures. The curving lines of the bundle at the right (Fig. V), also visible in the infra-red ray photograph (Fig. IV), have been replaced by the angular planes of a box. Its squarishness now contrasts with the old woman's basket and its vertical lines close the lower corner more definitely and all similarity to the bundled baby corner is eliminated.

Fig. IV. Infra-red ray photograph of oil in Fig. III.



Fig. V. DAUMIER: *Third Class Carriage*, watercolor.





Fig. VI. COROT: *Gypsy Girl at the Fountain*, Phila. Museum.

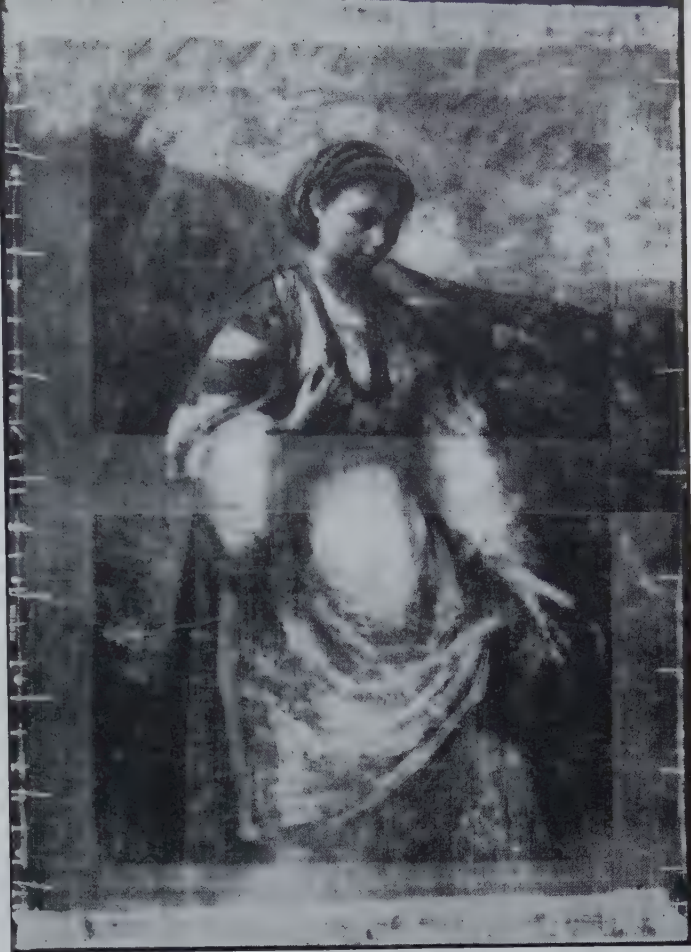


Fig. VII. Radiograph of the oil painting shown in Fig. VI.

Daumier was first of all a draftsman to whom the unwieldy oily substance of paint presented serious problems and caused endless groping, endless modification. The linear under-structure (Fig. IV) was preserved in his paintings as long as possible—indeed for the most part these lines were never completely enveloped. The use of thin glazes over such a fabric of lines was fairly successful where dark areas were involved, less so where piled up white pigment was employed to build faces and hands. Radiographs and raking light photographs reveal this struggle. This explains the granular, uneven surface of most works by Daumier—a characteristic of his that is not found in the paintings of the more technically accomplished of his contemporaries. But the important point shown by these comparative photographs is that the outer, final layer we accept as the finished work, has been realized through numerous changes, corrections and eliminations made directly on the canvas.

Let us now look below the surface of a picture by Corot, *Gypsy Girl at the Fountain* (Fig. VI), as seen in its radiograph (Fig. VII). Alfred Robaut places this work between the years 1865 and 1870, long after Corot had ceased his trips to Italy. The costume, however, is Italian, suggesting that the picture may have been conceived from sketches or evoked by a nostalgic memory of happy years in Rome. The radiograph (Fig. VII) would tend to confirm this impression from the severe simplicity of its composition—an upright figure against a background terminating in a distant hill. Dissatisfied, apparently, with the way the sloping line of the horizon cut into the head, he modified the original plan by lowering the skyline below the shoulder (Fig. VI). The head, thus freed and dignified, was given further accent by its frame of upright trees right and left. As this vertical movement creeps into the pic-

ture we again look at the radiograph (Fig. VII) and note that the first drawing of the woman's apron extends over almost to the left edge of the dress. We detect two changes here and eventually (Fig. VI) the dark strip of dress at the left assumes its correct and final position. We cannot but conclude that this was a wise change for the dark vertical note up the left side of the figure furnishes stability and a firm anchor to the play and swell of the other side. Apart from these important changes, the balance of the figure, its placement on the canvas, its firm direct modeling from dark to light, its systematic workmanlike quality, seems to have been visualized from the start and carried through according to plan. The picture should be compared with *Reverie*, the Corot in the Metropolitan Museum of Art, in which the same costume and the same hilly background has been used. Here the horizon cuts across the face but is interrupted by the raised left arm of the model. Corot considered this break sufficient and made no changes in his original plan.

Now examine with us two versions of the same composition by Jerome Bosch, dating in the neighborhood of 1490. The first is the *Adoration of the Magi* in the Prado (Fig. VIII) and the second a modification of the same theme in almost square format in the Johnson Collection (Fig. X). The subject of this particular composition was in considerable demand in Bosch's time, for Max Friedlander records six variants, one of which in the Brussels Museum is in reverse. We quarrel with Friedlander's statement that all six are old copies of the Prado panel, for at least in the Johnson Collection's version we recognize the hand of the creative artist searching to make a new statement of an original idea. The mentality of the copyist and that of the creative artist are poles apart. To be sure where copies, such as some mentioned above, involve a changed

format, there must be some adjustment of the larger elements but these, once placed, will be copied directly and internal modifications will not be introduced. It is clear that the copyist is not seeking to invent new forms or ideas but merely, by rote, to reproduce what he sees.

In Fig. IX, the radiograph of the Johnson *Adoration*, we find interesting modifications in the scale and drawing of the Mother and Child and we doubt that a copyist, with the original before him, would have ventured these steps. Comparing both pictures for a moment, we wonder whether the American version is not more powerful, more concentrated. In this instance the great triangular motif of the stable with its rigid roof is dominant, whereas in the other, the panel is elongated vertically, the landscape background competing with the main foreground element. In the Johnson version our camera, so to speak, has moved closer to the subject to photograph a detail of the whole composition. Yet we find that we are not dealing with a detail but with an entirely new picture. Proportions have been changed, relative scale of stable and figures adjusted and new relationship and spacings introduced between the figures.

Note how the Virgin seems crowded in the Prado version. She could not stand nor could the shepherds to the right view the scene from their low level. This has been sensed and corrected several times as we see in the radiograph (Fig. IX) of this portion of the picture. Three attempts were required to place the scale and pose of the Madonna until it rests about where it should be. Furthermore, this being the principal figure, the others were adjusted to it quite directly without further trial as to the large masses, though with slight hidden modifications of outline here and there and other adjustments visible to the naked eye. Space limitations have prevented the reproduction of radiographs of other sections of the picture. These show outline changes in the drawing of the two figures on the roof and in the drawing of the head and hands of the white robed figure at the left. But other significant variations have been made, demanded of the artist because of new shapes to fill, shapes no longer corresponding in extent with those of his alleged model. Note the pleasanter spacing of the donkey's head and that the whiteness of his nozzle is reduced so as not to repeat and detract from the white accents surrounding the Child. We find in the Johnson version a new delight in the casual architecture of the little building. Its lines are more vigorous and severe, more squared off as are the lights and darks of the ground between the figures. The breaks in the plaster become staccato, and the roof's peak rises with triumph into the sky. The tree to the right is bare and that climbing figure about to be impaled on the projecting rafter (Fig. VIII) has been eliminated. The landscape background has been telescoped vertically, elongated horizontally and whole passages have been eliminated or redistributed. The mounted soldiers right and left above the stable (Fig. VIII) have gone, the bridge is larger, its river swollen. The hilly accents spotted with trees give the impression of the same scene but they are not exactly common to both pictures. Finally, the buildings of the city beyond have been multiplied, their relative positions shifted about, and we now find them descending back to the horizon.

We have seen from the pictures discussed earlier that such changes are characteristic of the creative mind at work with paint. The history of art abundantly proves that rarely, if ever, does the artist copy himself literally but that his creative urge will impart, even to his replicas, the uniqueness of originality. We have not, here, been so concerned with problems of attribution (some scholars will still believe the Johnson *Adoration* to be an old copy) as with the thought that these intimate searchings into the very soul of the pictures can profoundly affect our understanding of them by revealing, as if in slow



Fig. VIII. JEROME BOSCH: *Adoration of the Magi*, 1490, Prado.

Fig. IX. Radiograph of Fig. X, showing changes in the Virgin.

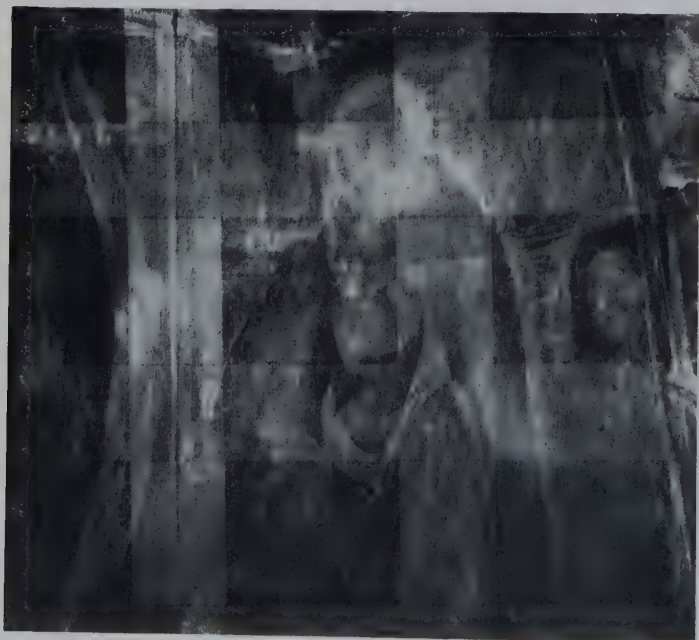




Fig. X. JEROME BOSCH: *Adoration of the Magi*, 1490, oil, Johnson Collection. "Note how the Virgin seems crowded in the Prado version. She could not stand nor could the shepherds to the right view the scene from their low level. This has been sensed and corrected several times as we see in the radiograph (Fig. IX) of this portion of the picture. Three attempts were required to place the scale and pose of the Madonna until it rests about where it should be."



Fig. XI. DAUMIER: *Malade Imaginaire*, oil, private collection.

Fig. XII. DAUMIER: Radiograph of Fig. XI. "Both main figures have started to the left, the doctor upright facing us, his head bowed soberly. The invalid's peaked profile is thrust to him in solicitous inquiry."



motion, the dynamic forces which have impelled their creation.

With this thought before us let us examine another work by Daumier—the *Malade Imaginaire* (Fig. XI). This great canvass assumes a new and never to be forgotten glory once the stages of its development have been seen (Fig. XII). Both main figures have started to the left, the doctor upright facing us, his head bowed soberly. The invalid's peaked profile is thrust to him in solicitous inquiry. But Daumier's search continues and, following some drive within, both figures begin moving to the right. Gradually, at first, the doctor turns. We see figure after figure (almost recalling some futurist pattern were there less painful effort in its composition) till finally from the thrust of this mass the lower figure would seem to recoil. Pressures have asserted their influence independently from the literary content and quite clearly we can see that the patient has moved and each time further to the right. Compensating adjustments appear throughout, especially in the hands and a few new elements have been added for local color, just as they were added in the finished watercolor of *L'Attente* studied earlier. The head of the doctor's assistant and the pictures are afterthoughts superimposed in thin glazes to enrich the corners made vacant by the shifting to the right of the principal masses.

What were the forces urging Daumier on and on, ever searching, ever building, fugue-like, until the telling and triumphant climax was achieved? His strangeness to the medium is one explanation but we also suspect that the artist within left him no other course. Are we wrong in suggesting that the complex thing we call a painting holds imprisoned beneath its façade of paint and varnish a strange new world of excitement and wonder?

VIEWPOINTS: CAN INDUSTRY BE COUNTED ON AS A PATRON OF THE ARTS?

By WALTER ABELL

A YEAR AGO the MAGAZINE OF ART published a "Viewpoint" in which I suggested some possible sources of future patronage for the artist. The suggestions made at that time brought a certain amount of correspondence, the most stimulating part of which has come from an official of one of those co-operative organizations which represent groups of American painters. My correspondent sees a rosy prospect for the artist, and the sun which casts the rosy glow is industry.

To quote: "Industry has the funds for patronizing painters and has the need for their art in many commercially accountable ways. . . . Ten years ago photography was the 99% preference of advertisers. Today the proportion is changing and a glance at any of the high calibre publications will show the trend toward the use of good painters in depicting the war effort, selling diamonds, and participating in a great many other phases of the widespread activities of industry."

The writer supports these assertions with an impressive list of projects, many of them imposing in scope, to which painters have been called by industrial concerns. Then comes the statement, "Industry today and tomorrow will take the place of the Church in the Renaissance. For industry has the financial standing, the commercial need, and the cultural interest which are necessary for any far-flung sponsorship of the arts. If the present trend continues for another ten years, the story of the market for art will have completely changed."

These are heartening words. Nothing could be more worthwhile than to link the creative artist with the sources of economic support in our time. Through such a link the artist is freed from the trials of insecurity, and finds new opportunities for creative expression, while the public in turn profits by new avenues of contact with art.

At the same time, it is not without some division of mind that I learn of the importance which my correspondent ascribes to industry in the coming order of things cultural. I do not question the "financial standing", the "commercial need," or even the "cultural interest" of industry. If the "cultural interest" has not always been sufficient to insure the highest esthetic standards in the painting done for industry, this is in some sense a secondary matter. Standards in any field are certain to improve with experience.

ART, INDUSTRY, AND HUMAN WELFARE

To me the point of chief concern is less a matter of the immediate relations between art and industry than of the ultimate relation of both to human welfare. Industry as such—like religion, the state, and all other forms of human activity—is a neutral process. Its ultimate human effects are beneficial if it is wisely and unselfishly controlled; harmful if it is narrowly and selfishly controlled.

Unfortunately, there is much in the record of industry which makes one wonder to what degree it has been wisely and unselfishly controlled. Its "financial standing" has all too often been attained, it would appear, by methods detrimental to the welfare of large sections of mankind. Industry has condemned millions to slums; to undemocratic, uncreative, and in many cases unhealthy conditions of labor; to periodical mass unemployment and economic insecurity. Industry has tolerated the

rise of—indeed has often been spurred on by the ambition for—great fortunes, and the inevitable counterbalance of great fortunes is poverty. These are conditions which every spiritually honest man abhors—most of all the creative man whose mission calls for deep identity with humanity.

There have of course been happy exceptions—industrial leaders to whom human welfare was more important than fortune and profits—but they have been exceptions. By and large industry has given up child labor, inhuman working conditions, and other such evils only grudgingly and when compelled to do so by pressure of social reform. In all too many cases it has still not given them up—witness conditions in parts of the American south and among industrial concessions in India and the Orient, not to speak of many facts nearer home. At the present moment the American Association of Manufacturers is reported to be spending millions of dollars on a campaign to indoctrinate the American people against national planning for economic democracy. Indeed signs are not wanting to suggest that some representatives of industrial privilege will, if need be, resort to fascism rather than submit to the democratic social control of economic power.

Looked at from the broadly human point of view, I cannot escape the feeling that such facts as these give pause to any hasty acceptance of industry as the major hope for the solution of modern cultural problems. Careful discrimination seems necessary to a true evaluation of the situation.

ECONOMIC SUPPORT AND SPIRITUAL INTEGRITY

On the one hand, the economic advantages and creative opportunities offered by industry to artists are certainly to be prized and cultivated. On the other hand, these advantages and opportunities must not blind us to the deeper human and spiritual issues involved. Precious as is economic support, spiritual integrity is still more precious; it is the only living rock to which we can trust our ultimate foundations. It therefore becomes important to ask ourselves certain questions: Do artists' associations propose to sell art to industry on a purely commercial basis, with no questions asked, or can they do so on their own terms, maintaining their spiritual independence? Can they, for instance, maintain a degree of freedom which will enable them to criticize and work against industrial practices in so far as these may run counter to democratic social ideals? And do they intend to supply art for any and all advertising, or will they demand that the product advertised be in line with a high standard of human values?

If commercial relations can be combined with spiritual independence, then all is for the best. But any sacrifice of spiritual independence to commercial control would be a sad defeat for the creative forces of the modern world. We are already suffering from a press largely controlled by big financial interests and for that reason strictly censored in its social point of view. Radio, I understand, is also handicapped by the degree to which it has fallen under commercial control. Should all the arts come under the financial control of industry, and should industry continue to prove itself more interested in profits than in humanity, free men and free ways of life would have an appalling battle on their hands for the future.



BEN SHAHN: *Girl Jumping Rope*, 1943, tempera, 24 x 16. In the collection of the artist.

BEN SHAHN: AN INTERVIEW

By JOHN D. MORSE

"I LIKE the little details and contrasts that make people human—Governor Rolph of California and his official car all dressed up, only the car about three models old. Or the tragic intensity in the face of a little girl having a good time jumping rope. Or the wires holding together the rickety chair of the condemned Vanzetti. I like the comic relief in serious situations—the play back and forth that keeps the balance.

I like painting that is tight and clear and under control. That's why I use tempera instead of oil. It's too easy to paint out your mistakes in oil. Among the old masters naturally I like the ones that worked like I do—Giotto and the Florentines instead of the Venetians with all their paint.

I hate injustice. I guess that's about the only thing I really do hate. I've hated injustice ever since I read a story in school, and I hope I go on hating it all my life."

Ben Shahn pulled a cigarette out of his coat pocket without extracting the package, lit it, tossed a match at the ash tray on my desk, and leaned back in his chair. His eyes followed the pattern made by a cloud of smoke that rose towards the ceiling. His voice is surprisingly gentle, coming from a big man, and he seldom raises it, even when he is saying something that other people would shout from a soap box. His voice is like his painting—delicate treatment of subjects that are sometimes called indelicate, such as Sacco and Vanzetti, or Tom Mooney, or just plain people that nobody notices much. I asked him about that story in school.

Autobiography

"In Russia I went to a Jewish school, of course, where we *really read* the Old Testament. That story was about the ark being brought into the temple, hauled by six white oxen, and balanced on a single pole. The Lord knew that the people would worry about the ark's falling off the pole, so to test their faith He gave orders that no one was to touch it, no matter what happened. One man saw it beginning to totter, and he rushed up to help. He was struck dead. I refused to go to school for a week after we read that story. It seemed so damn unfair. And it still does.

My family moved to America in 1906 when I was eight, and when I was thirteen I went to work for one dollar a week as a lithographer's apprentice. My grandfather was a wood carver who used to tell wonderful stories which he drew as he told them. My father was a wood carver too, only he called himself a carpenter. And I'd always wanted to be an artist, so this lithographer's job seemed just the thing.

About that time I started to read. I went to the public library and told the librarian I would read everything she gave me, and she started me right out on the classics. I think I read the Iliad first, then right on down the line. I recited Shakespeare as I ground down the lithograph stones, keeping up the rhythm of the lines. Later on I read Ernest Poole's 'The Harbor'. I didn't think such a book existed. I moved to Brooklyn Heights because of it. And then years later I learned that Ernest Poole

had never lived in Brooklyn himself. I think maybe Jules Romains' 'Men of Good Will' is the greatest book of our times. But I like Sinclair Lewis too and Dos Passos, and Hemingway, especially 'For Whom the Bell Tolls.' I guess I like writing that's tight and clear and full of facts—the way I want my painting to be.

Along with a smattering of subjects in high school I took biology, and I decided to go on to college to learn more about it. As a biology student at N. Y. U., I went to Woods Hole in the summer of 1921, and it was wonderful. Only I didn't see biology as an end in itself, like they did, so I tried City College when I came back to New York, and in 1922 I figured I'd had enough college. I entered the National Academy.

By this time I was a craftsman lithographer and could work whenever I wanted to. I saved my money and went to Europe, like everybody else. My first trip was in 1925. I remember how thrilled I was one day when Picasso and Derain came into a cafe where I was sitting. After about a half an hour I'd slyly eased my way from table to table towards them until I was close enough to hear their conversation. Now, I thought, I'm going to learn something. Now I'll get the low-down. I held my breath so as not to miss a word they were saying. Do you understand French? They were saying:

Dites. T'as mangé?

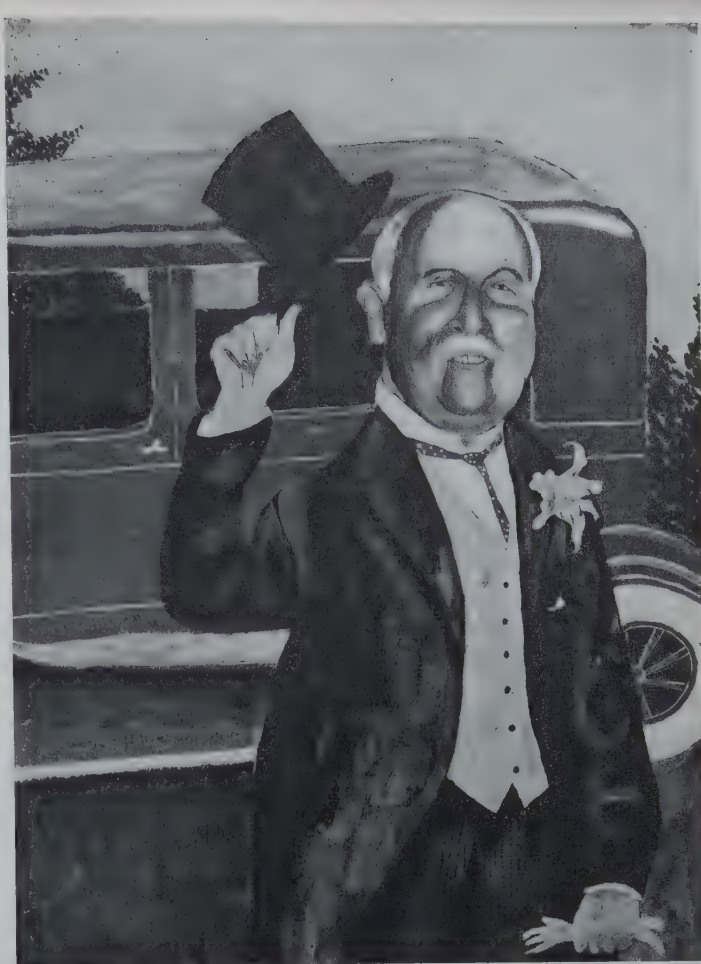
Non. J'ai pas mangé. Ou est-ce qu'on mange par ici?

Je sais pas.

I didn't know either where I stood when I came back to America in 1929. I had seen all the right pictures and read all the right books—Vollard, Meier-Graefe, David Hume. But still it didn't add up to anything. Here am I, I said to myself, twenty-nine years old, the son of a carpenter. I like stories and people. The French school is not for me. Vollard is wrong for me. If I am to be a painter I must show the world how it looks through my eyes, not theirs.

Then I got to thinking about the Sacco-Vanzetti case. They'd been electrocuted in 1927, and in Europe of course I'd seen all the demonstrations against the trial—a lot more than there were over here. Ever since I could remember I'd wished that I'd been lucky enough to be alive at a great time—when something big was going on, like The Crucifixion. And suddenly I realized I was. Here I was living through another crucifixion. Here was something to paint! I painted twenty-one pictures about the Sacco-Vanzetti case in seven months and Edith Halpert exhibited them at the Downtown Gallery in 1932. A lot of people came and looked at them, and bought most of them. I don't know where they are now. But from then on I knew what I wanted to do, and I've been doing it ever since."

Following the Sacco-Vanzetti series came one on Tom Mooney, exhibited at the Downtown Gallery in 1933. Then a series on prohibition (1934). Next came the mural for Riker's Island penitentiary, accepted by Mayor LaGuardia and the prison officials but rejected by the Fine Arts Commission (See MAGAZINE OF ART, August, 1935). From 1935 until 1938 Shahn was employed as a photographer and designer by the Farm Security Administration. In 1937 he was commissioned to paint the mural for the Federal experimental housing project for garment workers at Jersey Homesteads, Hightstown, New Jersey. This was followed by the Bronx Post Office mural (together with his wife, Bernarda Bryson) in 1939, and the mural in the Social Security building, Washington, in 1941. From 1942 until its dissolution in 1943, Ben Shahn worked for the Graphics Division of the OWI, producing posters. Since 1943 he has been living with his wife and three children in one of the modern houses at Jersey Homesteads, where his five-year-old son draws houses with flat roofs instead of the gables that have traditionally symbolized "house" in children's painting.



BEN SHAHN: *Governor Rolph*, 1933, tempera, 12 x 16½. Collection of S. J. Perelman.

BEN SHAHN: *Vanzetti*, 1943, tempera, 12 x 16. Edith Halpert coll.





BEN SHAHN: *Sunday Painting*, 1938, tempera, 24 x 16, Artist's coll.



BEN SHAHN: *Handball*, 1939, tempera, 33 $\frac{1}{4}$ x 24. In the collection of the Museum of Modern Art, New York City.



Painting

"There's a place in heaven for all kinds of painters—social, regional, abstract. I'm usually lumped with the social painters, but I think of my work as abstract too. I do any number of sketches for every figure, 'abstracting' each one from the preceding one. That's after I've decided what I'm going to paint, of course, which is usually something I've seen, or heard, or read. Next comes the problem of how to present it in the most dramatic way I can—the big and little relationships of color and tone, like the big red brick wall dwarfing the boy playing ball all alone.

Another way my pictures are abstractions is that after I decide on the relationships I turn the sketches upside down to check abstractly the validity of color and composition. This is a good test for design in any picture, one that anybody can try for himself. It shows up the differences between just an illustration and a well designed picture. Familiarity with forms makes you blind to them. You take them too casually. Studying any form abstractly brings you closer to it again. Upside down, you see the right relationship of the parts to the whole."

Now we were in Ben Shahn's pleasant house at Jersey Home-steads, in a room he calls his "shop". Against the window wall is a cluttered work bench with a special daylight lamp over it. This is where he paints, with the panels lying flat or slightly tilted toward him. On the other wall he has built trim-looking filing cases and shelves for his photographs and photographic material, his paints, paper, brushes and all the other paraphernalia of his trade.

"After I've got the relationship of the forms working, then I go back to the details. They've got to be right too. There's a difference in the way a twelve-dollar coat wrinkles from the way a seventy-five-dollar coat wrinkles, and that has to be right. It's just as important esthetically as the difference in the light of the Isle de France and the Brittany Coast. Maybe it's more important. If I look at an ordinary overcoat as I never saw it before, then it becomes as fit a subject for painting as one of Titian's purple cloaks. Grass is green, by God! And earth is black or brown. These plain facts are just as clear, and a lot more real, than Renoir's pseudo-scientific concept of color.

But most important is always to have a play back and forth, back and forth. Between the big and the little, the light and the dark, the smiling and the sad, the serious and the comic. I like to have three vanishing points in one plane, or a half dozen in three planes. My type of social painting makes people smile. The height of the reaction is when the emotions of anger, sympathy, and humor all work at the same time. That's what I try to do—play one against the other, trying to keep a balance. One of my favorite stories is 'Rouge et Noir'."

Ben Shahn's paintings hang in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Hartford Atheneum, and the Newark Museum. Among the private collectors who own his paintings are S. J. Perelman, Mrs. John D. Rockefeller, Jr., Alfred H. Barr, Jr. and Lincoln Kirstein. An advertisement he painted for the Container

BEN SHAHN: *Vacant Lot*, 1939, tempera, 23 x 19. In the collection of the Wadsworth Atheneum, Hartford, Connecticut. "Next comes the problem of how to present (the subject) in the most dramatic way I can—the big and little relationships of color and tone, like the big red brick wall dwarfing the boy playing ball all alone."

corporation of America appeared recently in *FORTUNE* and *TIME*. He has always believed in the idea, now becoming more generally accepted, that it's just common sense to sell three paintings for \$300 or \$400 each rather than sell one for 1,000, and store the other two in the attic. As a consequence, he has no paintings in his attic, and very few in his "shop".

Photography

"The camera people ought to photograph the obvious. It's never been done. What the photographer can do that the painter can't is to arrest that split second of action in a guy stepping into a bus, or eating at a lunch counter. That's what we tried to do for Roy Stryker and the FSA—Dorothy Lange, Walker Evans, and the rest of us. Of course we had a special job of telling to do—helping the underprivileged. Maybe that's why we were pretty austere about our job. We had only one purpose—a moral one I suppose. So we decided: no angle shots, no filters, no mats, nothing but glossy paper. But we did get a lot of pictures that certainly add something to the cultural history of America.

We tried to present the ordinary in an extraordinary manner. But that's a paradox because the only thing extraordinary about it was that it was so ordinary. Nobody had ever done it before, deliberately. Now it's called documentary, which I suppose is all right. But somehow I don't like putting such things in pigeon holes with a label on them. We just took pictures that cried out to be taken. When you spend all day walking around, looking, looking, looking through a camera viewfinder, you get an idea of what makes a good picture. What you're really doing is abstracting the forms.

Photographs give those details of forms that you think you'll remember but don't—details that I like to put in my paintings. There's a good example of that in the picture called *Sunday Football*.

You remember the picture—the two little guys looking through the cracks of a high wooden fence, all dressed up in their Sunday best, one with a cap and the other with a new hat on. Well, the composition called for some kind of accent in the middle, and I knew there'd be an election poster on that fence, so I looked through my photograph files to find one. I've got about three thousand. I picked out this particular one and copied it just as it was. I sent the painting off to the Academy Show in Philadelphia, and the next thing I knew I got in the mail a deputy sheriff's badge from Sheriff Campbell, whom I didn't know from Adam. He was the man in the election poster. He'd seen the picture reproduced in a Philadelphia paper because it had won a prize, and must have figured that somehow I'd helped him win the election. So he sent me a gold-plated deputy's badge. I've never used it."

If he were not a painter by preference and inclination, Ben Shahn would be well known as a photographer. As it is, he likes to tell the story of being introduced to someone as "Shahn the painter" and being asked if he were any relation to "Shahn the photographer". His photographs illustrate the WPA guide to Ohio, have appeared in leading European and American photographic magazines, and are in the collection of the Museum of Modern Art.

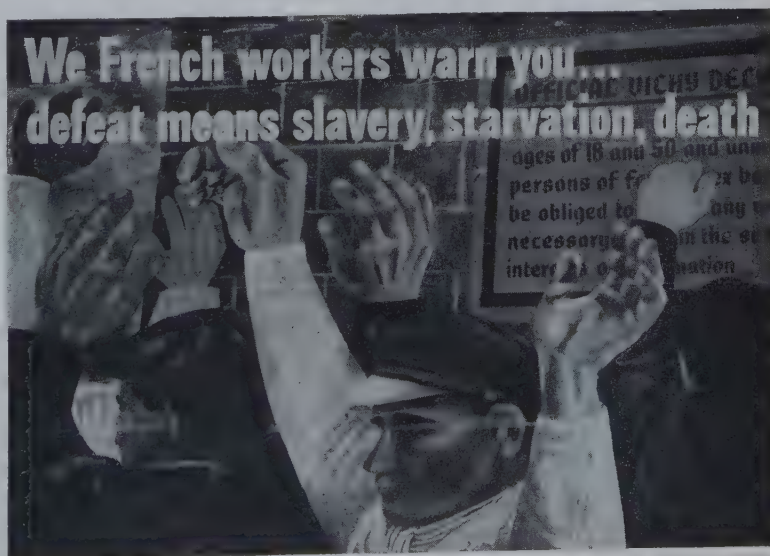
BEN SHAHN: WPB Poster, 1942, 60 x 40. "... it is not a mere clever design by an artist who knows how to dispose his composition easily and effectively. Indeed, the pattern of the raised hands is almost deliberately chaotic. What matters is the character of the hands themselves, their thick, muscular uncouthness and their helplessness. They would tell their story without the heads and arms that belong to them."—ART AND INDUSTRY.



BEN SHAHN: *Sunday Football*, 1938, tempera, 16 x 23, Artist's coll. "I got a deputy sheriff's badge from Sheriff Campbell, whom I didn't know from Adam. He was the man in the election poster."



BEN SHAHN: *Maynardsville, Tenn.*, 1935. FSA Photo in the collection of the Museum of Modern Art. "The camera people ought to photograph the obvious—it's never been done."





"You can see I borrowed some of these details from my own paintings—the handball players, for instance. . . . All sorts of people stopped to talk to me while I was working."



BEN SHAHN: *Sketch for the mural in the Social Security Building, Washington, D. C., 1942, 60 x 9 feet.*



Murals

"I like doing murals because more people see them than they do easel pictures. I learned fresco technique working with Rivera on the Rockefeller Center mural, but I haven't quite got the mural style yet—like I want it. My first big job was the Jersey Homesteads school, and in one way it's still the most successful. People really look at it. They know it by heart. To them it's like the building, a part of the community. When a building needs a new wing you add it, and so not long ago they came and wanted me to add the portrait of a new union official to the mural—six years after it was finished. But I think I'd already put too much in it—too many details.

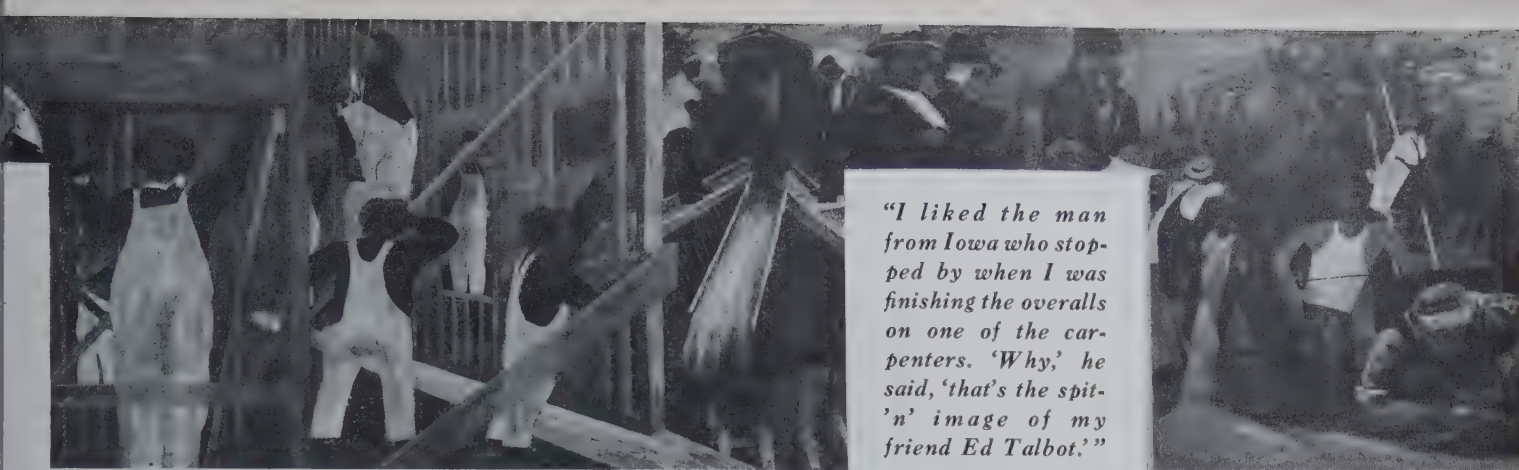
"The Bronx Post Office was a different kind of job—thirteen separate panels in the lobby. My idea was to show the people of the Bronx something about America outside New York. So I painted a cotton picker, along with another panel showing a woman tending spindles in a city mill. I painted wheat fields and power dams as well as steel workers and riveters. I stuck to big, simple shapes and solid, warm colors. I think I handled them better than I did the one panel at Jersey Homesteads, but I'll bet not as many people really look at them. They weren't planned as part of the building or the community. They were an architect's afterthought. I went back to look at them one day and the service crew foreman saw me. 'You the guy who did these pictures?' I said yes and asked him how he liked them. 'Not particularly, but I'm sure glad you put all these guys in overalls up on the walls. It helped me organize the building crew. Made 'em think they were important.'

"I think the Social Security mural is the best work I've done. Anyway it was the most satisfying. I felt I had everything under control—or almost under control—the big masses of color to make it decorative and the little details to make it interesting. You can see I borrowed some of these details from my own paintings—the handball players, for instance.

"I know the details are right because all sorts of people stopped to talk to me while I was working. One day when I was finishing the steel construction panel a rigger who had worked on the building pounded me on the back and said, 'Good job, bud, good job. That stone carving out in front of the building ain't got nothing to do with anybody.'

"Then there was the guard in the corridor who had been standing there for weeks without taking any notice of the mural at all. Suddenly there he was beside me. I was painting the man letting wheat pour through his fingers, and the guard said,

BEN SHAHN: *Panel from the Bronx Post Office mural, 1939, egg tempera, 12 feet high.*



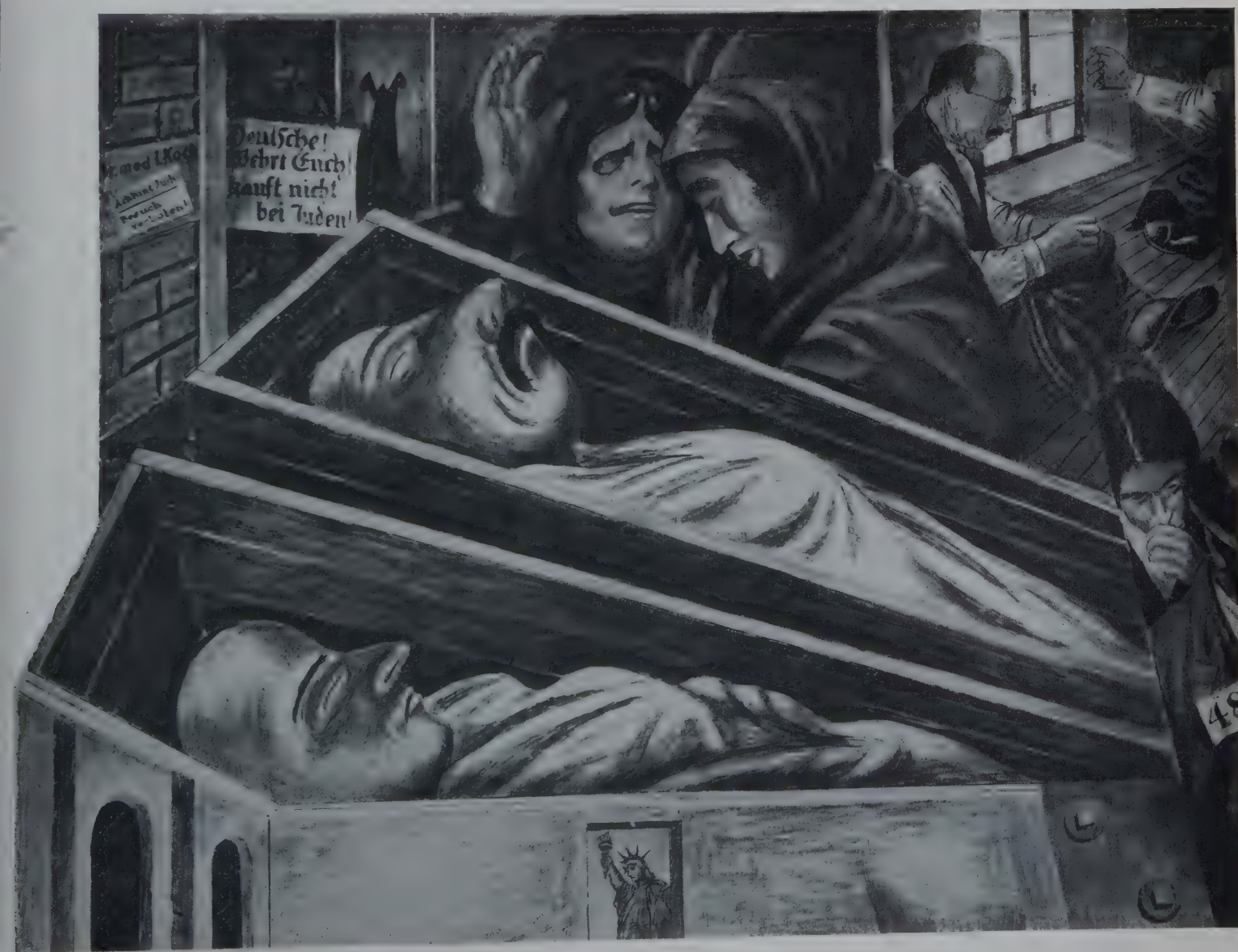
"... the big masses of color to make it decorative and the little details to make it interesting."

'Say, that's the first wheat I've seen since I left the state of Washington.' I also liked the man from Iowa who stopped by when I was finishing the overalls on one of the carpenters. 'Why,' he said, 'that's the spit'n' image of my friend Ed Talbot.'

"But I liked best the Army colonel who came up one day when I was eating lunch in the building cafeteria. 'I finally got the courage to come up and talk to you,' he said. 'I've been wanting to tell you that what you're painting up there on the wall is important to keep in front of all of us while we're fighting this war.'

"I'm not sure what I think about Tolstoi's definition of great art as the kind that pleases the most people. I suspect it's one of those half truths. I don't know. But I do know I get a kick out of being able to paint in the same picture 'the spit'n' image of Ed Talbot' and the war aims of an Army colonel, while all the time other pictures of mine are hanging in the Museum of Modern Art. Back and forth, you know, between the big and little shapes, between light and dark, serious and comic. Three vanishing points in one plane."

BEN SHAHN: *Detail of the mural in the school at Jersey Homesteads, Highstown, New Jersey, 1937-38, fresco, 12 feet high.*





Lunette mosaic in the vestibule of Hagia Sophia at Istanbul, dating from the 9th or 10th centuries, recently uncovered by the Byzantine Institute. On the left Emperor Justinian is presenting The Virgin with a model of the church, while on the right Emperor Constantine presents Her with the city of Constantinople. Photo from the current exhibition at the Metropolitan Museum.

THE MOSAICS OF HAGIA SOPHIA

By CHARLES RUFUS MOREY

After the fall of Constantinople to the Turks in 1453, the great 6th century Christian church of Hagia Sophia (Holy Wisdom) was converted into a mosque, and many of its mosaics eventually covered over with plaster. Thus they remained until 1931, when Mustapha Kemal's enlightened Turkish government officially declared Hagia Sophia a "museum" in order that the Byzantine Institute, an international body of scholars, might uncover the mosaics. It is the result of this work to date, under the direction of Thomas Whittemore, that will be on exhibition at the Metropolitan Museum until June 30 in the form of photographs, painted casts, and tracings, which are here discussed by Professor Morey and Fernand Léger.—EDITOR

THE REMARKABLE EXHIBITION of replicas of the mosaics of Hagia Sophia, now on view at the Metropolitan, brings up again the question of what we mean by "Byzantine". The classical archaeologists, who clear away what they call "Byzantine filth" on beginning the excavation of an ancient site, keep on using the term until they reach beyond the stratum of the fourth century A.D. But the average art of the Eastern Mediterranean, from the fourth to the seventh century, was something quite different from what we see in the great copies on the walls of the Metropolitan, different, paradoxically, because it was less Greek, though closer in date to Greek antiquity.

The Arab conquest of the Near East in the 7th century, and the Iconoclastic Controversy of the 8th and 9th, gave East Christian art a respite from the dominant Oriental influence which in the 6th century makes the mosaics of Ravenna so frontal, flat, and decorative, and carried the Hellenistic tradition of Egypt into the formality of Coptic style. When we meet the art of the Greek church as it gathered new direction and momentum in the second half of the 9th century, the Oriental stare is gone and the figures are acquiring a commanding stature and dignity; in short, the art of the Greek church, forced back upon Greek lands, has recaptured much of its ancestral Hellenism.

"Byzantine" seems a term much more appropriate to this and subsequent periods of East Christian art, than to its early Christian phase, since the word connotes through its reference to Constantinople the Greek tradition which Constantinople sought to preserve throughout the Middle Ages. And if the term be thus limited, one can say that the whole span of the best period of Byzantine art, from c. 850 to c. 1100, is well covered by the mosaics which Thomas Whittemore has revealed at Hagia Sophia, and reproduced in the copies at the Metropolitan. Here for example, is the lunette of Christ adored by Leo VI, the Wise, who reigned through the end of the 9th century and the beginning of the 10th; and the imperial portraits from the south gallery, dating at the end of the 11th and early 12th, bring one to the very end of Byzantine art.

The subjects, too, are no longer cast in late antique forms. Leo does not stand or merely kneel before the enthroned Christ, but is prostrate at His footstool. The great Madonna of the apse has achieved the sole occupancy of this holy place which Byzantine art always gave her, and there is good reason to think that this figure dates from the reign of Leo's predecessor, Basil I, the Macedonian (867-888). She had the same location

in Basil's great "new" church, the Nea, but was there represented in orant posture, praying, we are told, "for the safety and triumph of the Emperor over his enemies."

Another purely Byzantine, not Early Christian, theme, is the great Deesis (Christ with the Virgin and Baptist) which Whittemore discovered in the south gallery of Hagia Sophia, and which is magnificently reproduced in color at the exhibition. Fine as this color reproduction is, the visitor should look at the photograph of the Christ-head in the adjoining gallery to realize the grandeur of this rendering in the original. The group shows premonitions of later style, but on the whole suggests a date in the early 11th century, and is without question the best example of Byzantine style that has survived. The head of Christ, or some close replica of it, was evidently in the mind of the artist who did the great Pantocrator of the apse of Monreale in the 12th century.

The art-historians will doubtless divide on the dating of the second lunette from the vestibule of the church, with its unique group of the Madonna, Justinian and Constantine—Justinian offering her a model of his church of Hagia Sophia, while Constantine presents the city of Constantinople. Mr. Whittemore, with the authority of close acquaintance and arguing also from the form of the letters in the inscriptions, thinks the mosaic should date in the late 10th century. This observer would put it a century earlier, and suggests that the somewhat awkward placing of the inscriptions may mean they were added later. The group retains the semblance of Hellenic form and modeling, and the sense of real space, which belong to the stylistic revival following the Controversy, and the presentation-theme is reminiscent of early Christian usage. The figures, with their strongly modeled faces and spatial setting, have intimations of reality from which the art of the Eastern Church had detached itself by the end of the 10th century; at that time it was already at home in the wholly spiritual atmosphere which surrounds the Deesis. In recovering this latter group, Mr. Whittemore has enriched the corpus of Byzantine art, it seems to me, with a work that equals in relative importance the Elgin marbles from the Parthenon.

Emperor Leo, the Wise, prostrate before the footstool of Christ.



BYZANTINE MOSAICS AND MODERN ART

By FERNAND LÉGER

THE METROPOLITAN MUSEUM'S present exhibition of photographs and facsimiles of the mosaics of Hagia Sophia in Istanbul is a review of a mural art that has almost disappeared.

Everything that preceded the Italian Renaissance is infinitely interesting to us modern artists because of its nearness to our conception of an art form which invents, and not merely copies. The Italian Renaissance substituted for the artistic creation of the great epochs the simple imitation of reality. With the Byzantines architectural sense went before everything else. Their art is in itself essentially mural; easel painting does not appear until much later. The mosaics of Byzantium, like the first works of Giotto which they directly inspired, do not use the third dimension. And thus, instead of destroying the wall, they respect it.

Apropos of this Byzantine influence on the art of Giotto, and of Cimabue who preceded him, I recall the great upper part of the altarpiece in the Louvre in Paris, *The Virgin With Angels*, with its background of gold (the background which the first painters of the Sienese school respected) incorporating angels and architecture, equally stylized, and framing a seated Madonna, rigid, hieratic, holding the Child.

The art of mosaic is unhappily almost condemned by modern social evolution, our architecture no longer having the conception of permanence of ancient times.

Mosaic, because of its especially difficult technique, and the limitations of the medium, lends itself to a high form of art. It discourages facility and cleverness. The more restricting the medium, the more difficult is the artist's invention—but the more stimulated. That is why I have always wanted to execute a great mosaic mural. In Paris, in 1937, I was asked to collaborate with the Exposition. Visioning some work related to the art of mosaic, I wished to determine the modern possibilities in this domain. In the course of a conversation with Auguste Perret, architect of the church of Raincy, he told me that one could now execute modern mosaics with the aid of new material such as colored glass, opaque but strong in color, which would interest me particularly. Besides, these mosaics, if executed in sections in the studio, would be easily transportable.

To execute a mosaic with the aid of technical means at the disposal of the Byzantines would not for me be as interesting as doing a modern mosaic composed of modern materials, materials making possible the use of pure strong colors such as appear in my paintings.

Aside from any question of durability, modern taste has no reason to condemn mosaic, if it is demountable and uses new color values. On the contrary, I believe that after the war we will develop these techniques and bring about a renaissance of this ancient and powerful art.

In the United States in particular there are immense possibilities. Living here for several years has enabled me to see how much the American taste would respond to a renaissance of large mural paintings—and mosaics. Unhappily, the times are not yet sufficiently advanced for the development, or rather the advent, of that art which will be, I think, the art of the future.

Naturally, the advent will be possible only by disregarding as a point of departure the conception which was that of the Italian Renaissance and the centuries that followed. Rather we

should rediscover the original creations of the great epochs—creations that are perfectly evoked for us in the exhibition so conscientiously organized by the Metropolitan Museum.

Constantine IX, third husband of Empress Zoe (1028-1050)







William Harrington (1754-1853) in his 96th year, painted by J. Z. Mendenhall, February, 1850. This is one of the few portraits of enlisted men to have been made of Revolutionary soldiers. The subject was a member of Washington's bodyguard. The whereabouts of the picture is not known. The photograph came from the copyright files of the Library of Congress.



General Winfield Scott, by Robert Weir. Scott, hero of the War with Mexico, which established in the public mind the efficiency of the officer training at the Military Academy at West Point, survived to take command at the outbreak of the Civil War. This portrait, by the father of J. Alden Weir, hangs with many other fine ones at the Academy, where Weir taught drawing.

AMERICAN BATTLE ART: 1588-1944

II. PORTRAITS AND POPULAR MYTHS

By LINCOLN KIRSTEIN

"INCLINATION having yielded to importunity," wrote Colonel George Washington, of the Virginia Militia, in 1772, "I am now contrary to all expectation under the hands of Mr. Peale, but in so grave, so sullen a mood, and now and then under the influence of Morpheus when some critical strokes are making, that I fancy the skill of this gentleman's pencil will be put to it in describing to the world what manner of man I am."

There may have been American paintings of soldiers before Charles Willson Peale struggled with the first of a long line of portraits of the Father of His Country, but the tradition of American military portraiture may be said to have commenced with him. A Russian traveler to the United States in the early years of the 19th century was struck with the similarity of the ubiquitous face of Pater Patriae in every parlor, like an enshrined ikon. Kosciuszko had a pretty talent, and depicted both General Gates and Thomas Jefferson. The unfortunate Major André drew the face of Mrs. Benedict Arnold, and his own elegant slight figure, lounging at a table, the night before he was hung.

At the United States Military Academy at West Point hang a number of faces of fighters, the finest of which is the series of Thomas Sullys, including the superb Graviot, and the handsome

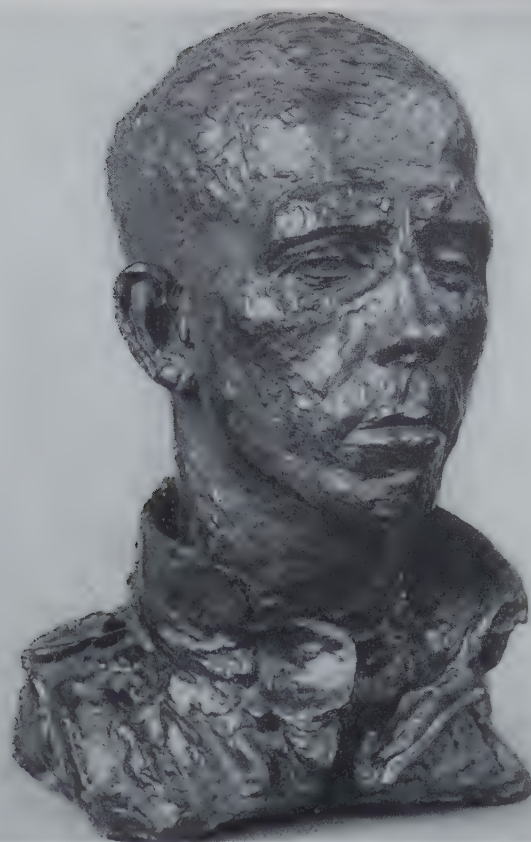
Jonathan Williams, the great superintendent. The graduates are in the habit of voting portraits of distinguished classmates. Similarly, in the various famous Armories, such as the New York 7th Regiment, and the Boston First Corps Cadets, hang whole rosters of soldiers, painted with as loving attention to their commanding eye as to the galoon on their uniforms.

No less interesting are the many paintings memorializing the reviews and outings of militia companies. Up to the time of the Civil War the State Militia was as much a social as a military institution. However, the State Militia kept a military tradition alive through long years of 19th century peace, and provided a useful backbone for the sudden expansion of the great civilian armies of 1861, 1917 and even 1941.

As a country with little previous usable historic tradition until the end of the Revolution, America has busily over-compensated for the lack of an ancient body of ancestral reference, such as Europe has enjoyed for a thousand years. Engravings of events, sold as broadsides or appearing in the press, were popular even before the Revolution. Paul Revere was a cartoonist as well as a silversmith, and Charles Willson Peale invented floats lampooning Arnold's treachery. But after the importation of lithog-



General William Tecumseh Sherman. Coll. of the Metropolitan Museum. Saint Gaudens induced the aging hero to sit for him, in order to use the head for his great monument at the Plaza in New York. The head took eighteen periods of 2 hours each. The sculptor described how wary Sherman was of allowing him to look at the back of his head. He did not wish to be surprised from the rear.



American Soldier by Jacob Epstein, bronze, 1917. In the collection of the Metropolitan Museum of Art, New York City.

Master Sergeant Richard Olsen Newchief, by Major Charles Baskerville, U. S. Army Air Corps official artist. Painted October, 1943.



raphy in the first quarter of the 19th century and the rise of the great commercial houses of Bufford, Sarony and Major, Currier and Ives, there was scarcely a public happening which was not traced on stone, colored with cheerful dyes, and broadcast to saloon, parlor and cabin throughout the expanding nation.

In the Mexican War of 1846, news photography made its modest but historic start. But though he might frequently use photographs as sources, the commercial lithographer had the field pretty much to himself through the Spanish War of 1898. Often the lithographs would credit as their source some soldier's eye-witness sketch. But mostly, the plates were too barefacedly romantic to bear attribution of their details to anything but that same poetic and mendacious spirit which invented the great body of our ballads and folk-tales.

Paul Revere's *Boston Massacre* was perhaps our first piece of propaganda. Most of us know that Washington crossed the Delaware because Emanuel Leutze the Dusseldorfer took pains to get visiting American art students to pose for him; his native Germans were too squat. *Sheridan's Ride*, *Barbara Fritchie's Old Gray Head* and *The Shot Heard 'Round the World* emerged into immortality with the rhythmic aid of verse. No one present at *Custer's Last Stand* survived to depict it, nor was the *Maine* caught by a LIFE photographer. But these disasters and others less famous have taken their place in the American historic consciousness largely due to those very popular pictures that sprang up immediately to immortalize them. Americans have always been seduced by concrete visual reporting. Accuracy has ever been less important than melodrama. The lurid action, stylized into a tableau, with a trace of human interest still lurking about its edges, has meant far more to our collective memory than documented memoir or careful history.



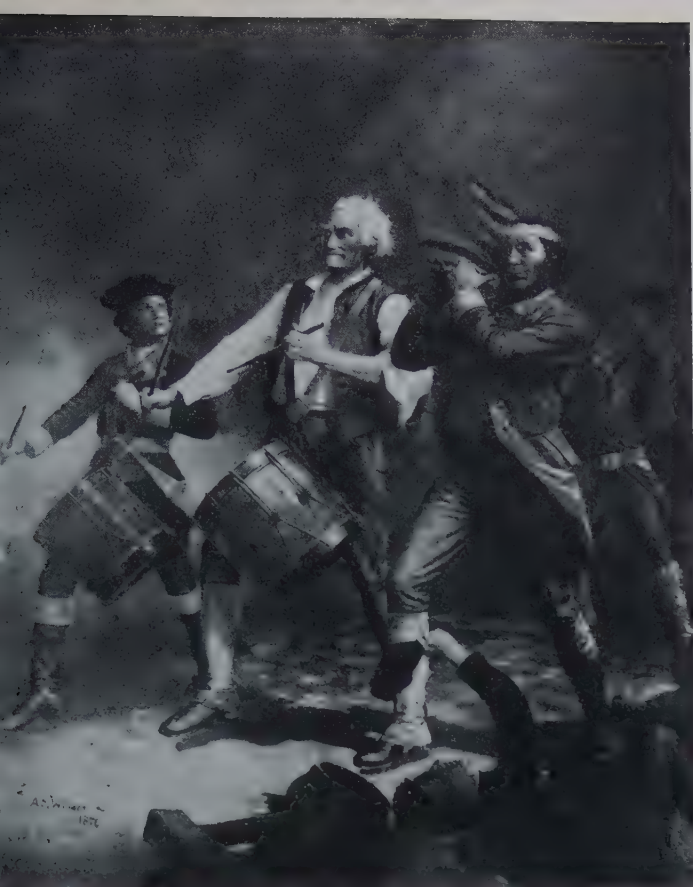
Washington Crossing the Delaware. Sketch by Emanuel Leutze, in the collection of Hall Park McCullough, New York. The American art students in Dusseldorf, Eastman Johnson and Worthington Whitredge, described the elaborate extents to which the German historical painter went to gain accurate information about our Revolutionary clothing and equipment. The American painters saw it in 1849-50.



THE DEATH OF THE GALLANT MAJOR RINGGOLD.

Who was mortally wounded during the engagement of the 11th May, & died on the 10th 1846.

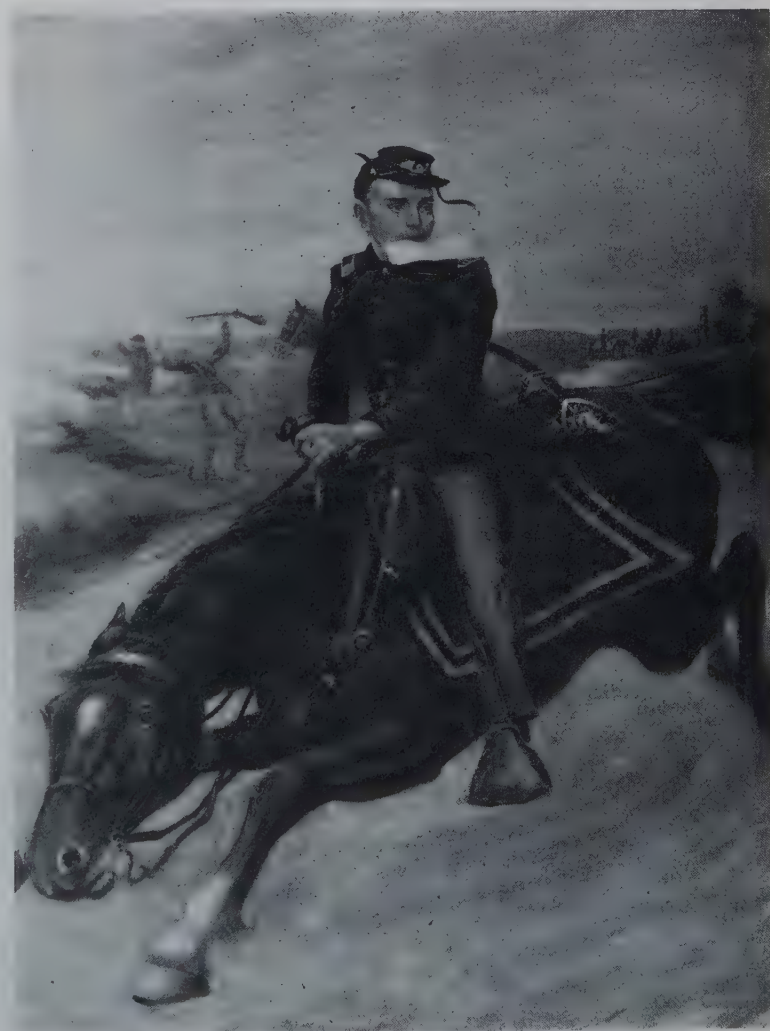
Major Ringgold was a dashing young artilleryist, who was wounded at the Battle of Palo Alto May 8, 1846, and died two days later. There are at least two other versions of his heroic end issued by the lithographers. They agree he was wounded by a cannon-ball across the upper legs, and that his horse was shot from under him, but the details of horrified officers and surrounding vegetation differ. Issued by the firm of Sarony and Major. From the Library of Congress.



(UPPER LEFT) *The Spirit of '76*. Painted in 1876, the year of the Centennial, it remains the best known American historical painting. A. M. Willard saw the Revolutionary apotheosis through the eyes of the Union soldier, prone in the foreground. The Civil War, only a decade over, was still fresh in every one's mind. Compare the drummer-boy with Eastman Johnson's famous *Drummer*, seen by the painter at the battle of Antietam. (To be reproduced next month.) Collection of Marblehead Historical Society.



(UPPER RIGHT) *Old Glory*. This spirited anonymous painting now in the Wadsworth Atheneum, Hartford, Connecticut, popularizes the brilliance of the cavalry encounters of the Rebellion. Actually, such a large banner would never have been carried except on parade.



(LOWER RIGHT) *The Dispatch Rider*. Anonymous painting in the collection of Harry MacNeill Bland, New York. The Rider with the dispatch in his teeth is another stock figure based on glorified fact, like the Drummer Boy. Horses seem to be strictly officer's property in the iconography of war, except for such an individual messenger as our hero.



The annihilation of General George Armstrong Custer, with his entire command at the hands of the Uncpapa Sioux at the Little Big Horn, June 25-26, 1876, was the subject for a number of huge memorial paintings. Its most famous depiction was this advertising lithograph by Otto Becker, a Dusseldorf follower of Emanuel Leutze, "Entered according to act of Congress by Adolphus Busch, March 30, 1896, in the office of the Library of Congress at Washington, D. C."

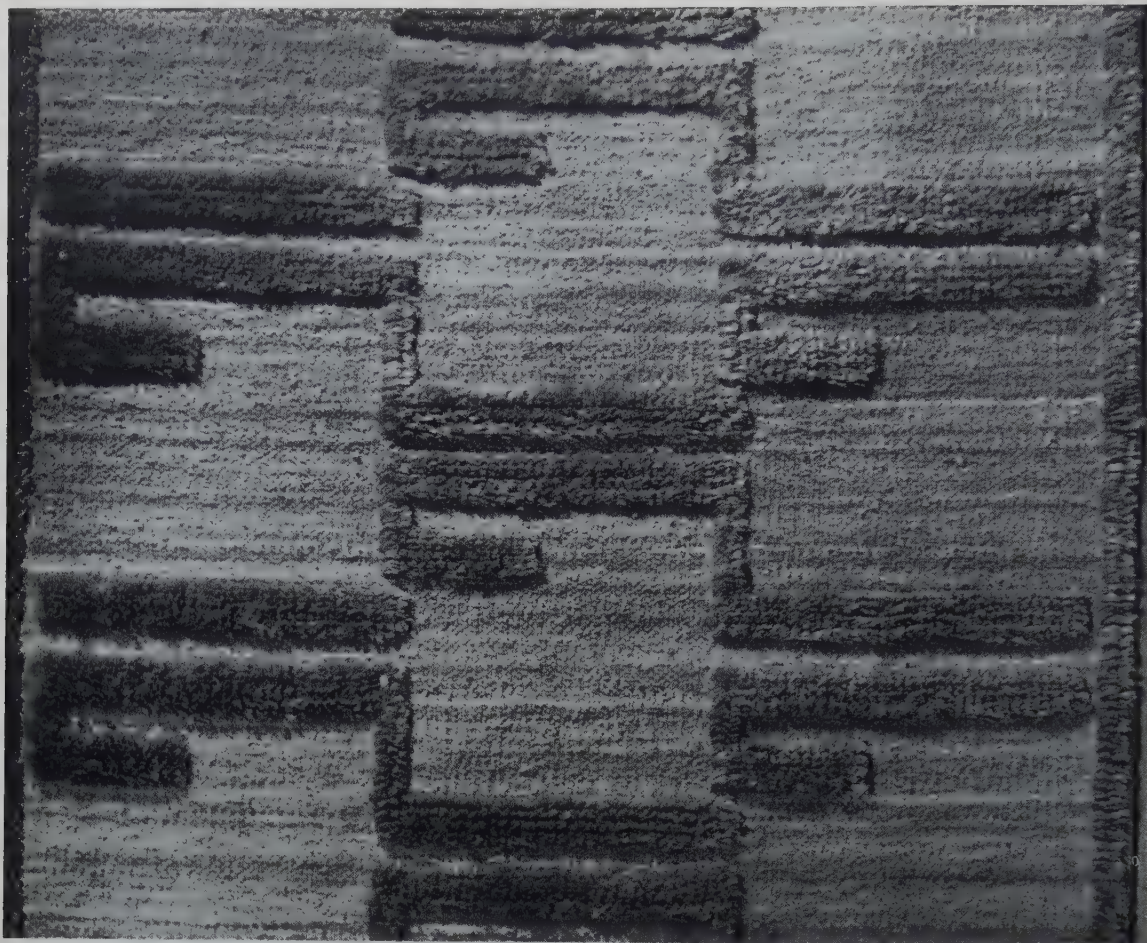




The Entertainment of the Boston Rifle Rangers by the Portland (Maine) Rifle Company at Portland, 1829. Collection of Victor Spark. This exquisitely colored small anonymous picture shows the annual outing of a militia company, whose military exercises were genteelly laced with champagne cup and roast pheasant.



The New York State Zouaves Parading Down Pennsylvania Avenue, Washington, D. C. This brilliant anonymous picture in the possession of Harry Stone must have been painted about 1860. In the background is the unfinished iron dome of the National Capitol. The Zouaves, with their uniforms imitated from the French Algerian provincial legions, were made famous in their parade drills by the dashing Colonel Ellsworth, who was to be the first casualty of the Civil War.



EDNA VOGEL: *Rug design in four shades of pale green, distinguished by excellent spacing and texture. Miss Vogel, of the Cranbrook Academy of Art, Bloomfield Hills, Michigan, tied with Robert D. Sailor for first place in woven textiles at the International Textile Exhibition, Greensboro, North Carolina.*

NEWS AND COMMENT

Wanted: Better Textile Designs

TEXTILE DESIGNERS, manufacturers, and the general public met last month at the 1944 International Textile Exhibition at the Woman's College, University of North Carolina, Greensboro, to view the results of a competition that had brought 225 entries from all parts of the United States, Peru and Mexico. What they saw disappointed them. Of the 225 entries, only 44 were considered fine enough to be included in the exhibition, whose stated aims were:

- (1) To give new emphasis to original designs of quality products.
- (2) To bring the finest textiles in the world to a central place where they could be seen by interested persons.
- (3) To bring the designers and the market together.
- (4) To raise the quality of the designs of textiles.

The jury (Belle Boas, educational director of the Baltimore Museum, Ruth Reeves, textile designer, and Mary Leath Stewart, Art Department, Woman's College of the University of North Carolina) agreed that there were some very fine designs submitted by individual designers, but that as a group the commercial entries were disappointing in quality. In this connection, however, Miss Nell Craig, Director of the News Bureau, reports a hopeful sign: "One of the largest textile concerns in the country, failing to place a single entry, has sent its entire designing staff to visit the exhibition and consult with members of the art faculty of the college, and has announced intentions of having their staff confer with Ruth Reeves. This may . . . make the exhibition worthwhile, since products of this firm are in hundreds of thousands of homes in the country."

Woven textiles dominated the show, not only in number but in the originality of their conception and quality of their execution. The winners of the war bond prizes were Robert D. Sailor, Edna Vogel, Patricia Patton and Marianne Strengell in the woven fabrics, and Ilse Hamann and Noemi Raymond in the printed materials.

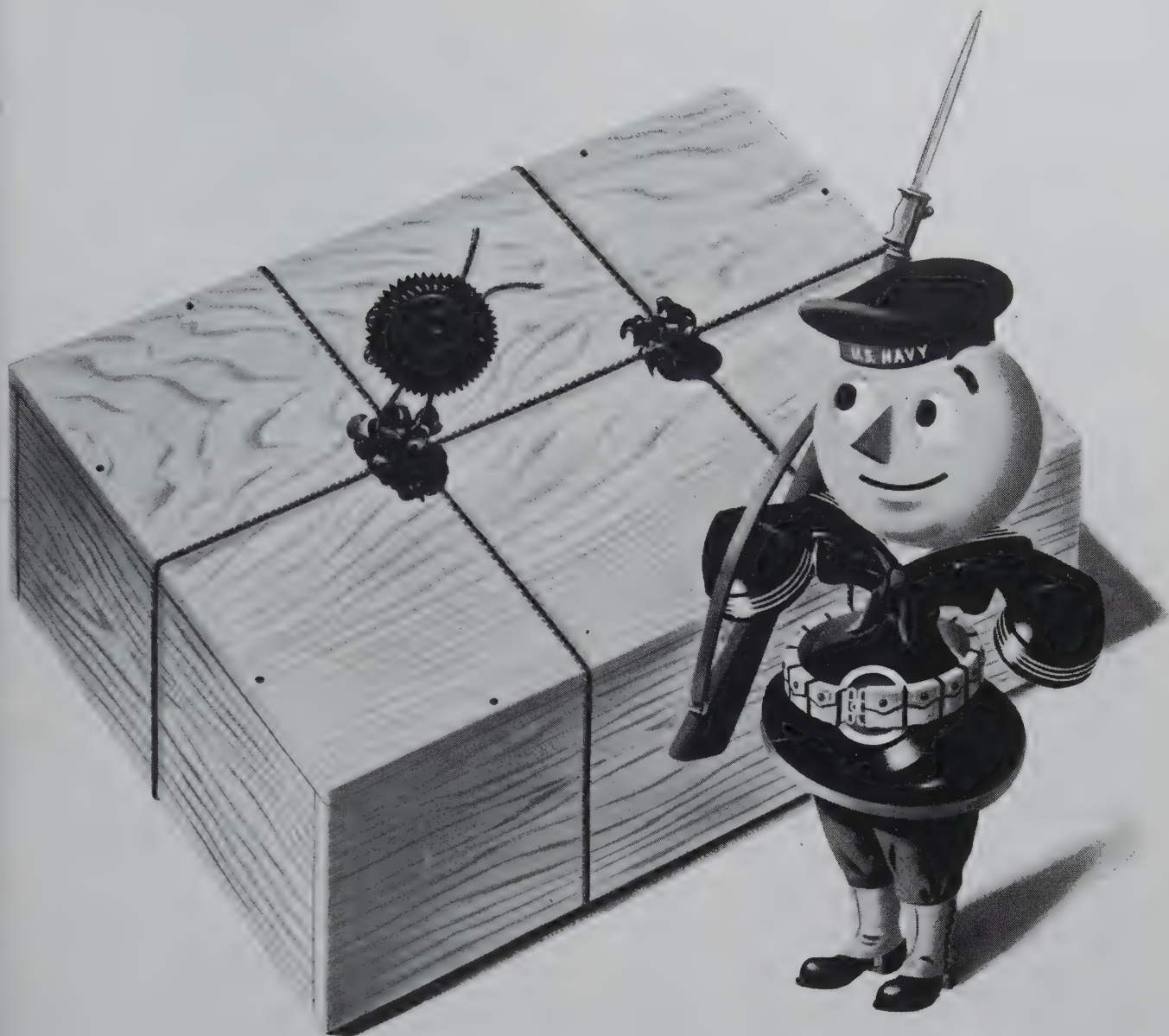
Of the exhibition and its aims we quote Mrs. Dorothy Liebes, National Director of the Art and Skill Projects, American Red Cross:

"Textiles play an integral part in the contemporary scene: on the home front as well as on the battle front. It is interesting to note that of the three basic needs of man, food, shelter, clothing—two are concerned with cloth! Technological advance in weaving is amazing in this age but design advance has perhaps lagged. There is hope that the designers of the future will focus on better and more beautiful creative design for fabrics.

"Imagination in textile design is stimulated by an enriched palette of new dyes and quality and variety of man-made fibres. No longer is the appearance of fabric limited by the characteristics of the natural fibres of cotton, silk, wool and flax. Only by the intelligent and sympathetic fostering of sound values in fabrics, such as this annual Textile Exhibition at the Woman's College of the University of North Carolina, will America create truly beautiful textiles which can take their place beside the great fabrics in history."

Rehabilitation Music at St. Louis

THAT MUSIC will play an important part in the rehabilitation of war veterans was the conviction expressed by Dr. Paul Kubitschek, psychiatrist of Barnes Hospital, and head of the city's psychopathic clinic, at a recent music forum of the City Art Museum of St. Louis. Dr. Kubitschek emphasized the part that occupational therapists must play in providing adequate leadership in the post-war era. He declared that the functional value of music in providing more pleasure for the producer than for the consumer gives it true therapeutic worth—"A liberal use of recreational music in rehabilitation of returning war veterans can have great material



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value in the Government's psychiatric hospitals. Development of the mechanics required in learning to play musical instrument will furnish a release for energy and emotions.

These music forums are made possible by the Community Music Schools Foundation of St. Louis, an enterprise for placing music instruction of the best quality within reach of those who could not otherwise afford it. They have included discussions of the evolution of the orchestra, the ballad and choral singing. James Musick, Secretary of the Museum, says, "Lacking an auditorium we have been obliged to use one of our largest galleries, and on almost every occasion it has been filled."

Testing Your Taste

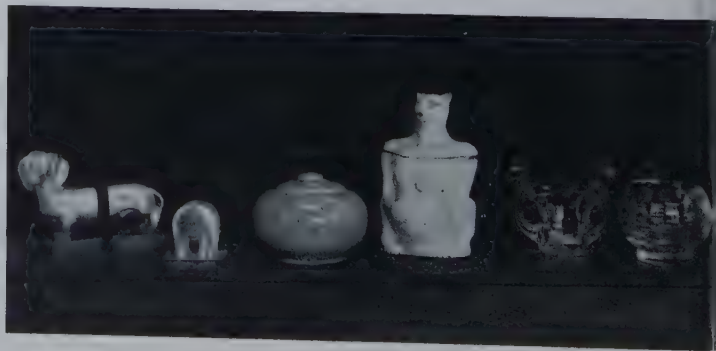
A STIMULATING EXPERIMENT in consumer education was carried out last month at the Rochester (New York) Memorial Art Gallery in a "Testing Your Taste" exhibition. Examples of good and not-so-good design were presented in an effort to set up standards of good taste, important equally for the consumer, the designer, the manufacturer and the retail merchant to develop and maintain.

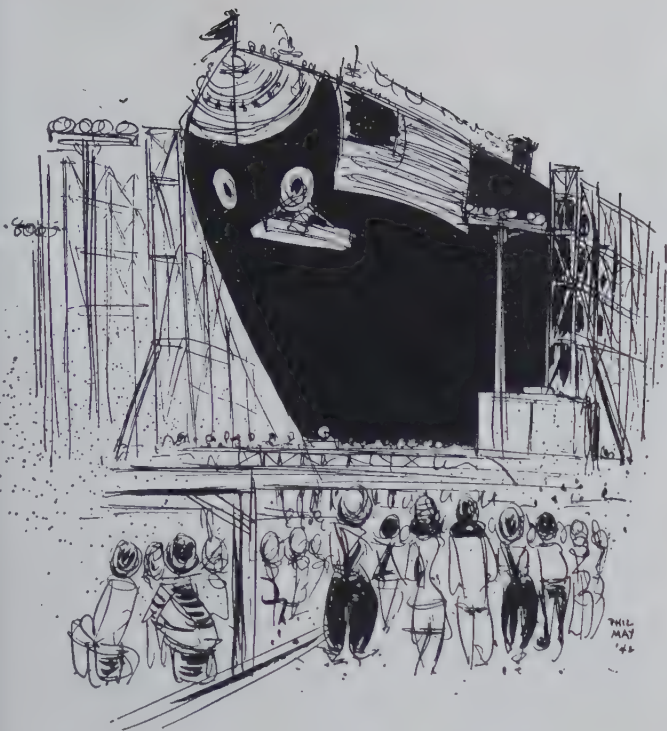
Several hundred objects in daily use—furniture, china, kitchenware, lamps, rugs, draperies, wallpaper, silver, glassware, lighting fixtures, etc.—were assembled from department stores and private owners of Rochester and arranged in contrasted pairs or groups illustrating on the one hand the essential principles of good design and on the other the absence of it. Appropriateness of design in relation to use, to material and to production methods, and workmanship were the elements brought out in each group of objects and explained in detailed labels. A special section at the end of the exhibition display was a series of "quiz" groups—unlabeled and bearing only numbers—through which the visitor could test what he had learned in going through the exhibition.

Although wartime restrictions have cut down the amount and quality of consumer supplies and in many cases completely eliminated from today's markets certain important types of consumer goods, the Gallery felt that this was all the more reason to speak up for good design. Its simple and clearly illustrated principles should be of decided help in guiding the Rochester public toward the purchase of well designed and durable objects for the home.

One of the most fruitful results of the exhibition has been a better understanding between the Rochester consumer and the five cooperating retail stores of the city who have generously lent material. The retailer has been quick to respond to an awakened sense of good design on the part of the prospective consumer and buyer. The Women's Council of the Gallery, acting upon the interest that has been stimulated by the exhibition, is planning a city-wide campaign for better and wiser consumer buying and an annual "Testing Your Taste" exhibition as a means of consumer education.

The Rochester (New York) public vested its taste recently on such objects as these at the Rochester Memorial Gallery.





PHIL MAY: Launching of the Liberty Ship, Robert E. Peary, 4½ days after keel laying, at the Kaiser yards, San Francisco, 1942.

The Mightier Pen

WE DON'T KNOW how this story will affect his re-negotiation, but for a year and a half Henry Kaiser had an artist on his payroll in the San Francisco shipyards. The artist is Phil May, who has recently been doing theatre drawings for the Sunday New York HERALD TRIBUNE. His job at the Kaiser yards was to go around all day making drawings with a fountain pen, drawings of anything that caught his eye, like the ship launching above, or just a couple of shipfitters arriving late and breathless for work.

May became one of the first of the current Army artists when in August, 1941, he was invited to do a complete sketching job of Camp Roberts, California, for a booklet they were getting out. The job over, he figured the shipyards would provide even better material (men and women) so he signed on as a shipfitter in San Francisco. In odd moments he would whip out his fountain pen and make a quick sketch. After a few weeks of this he had an idea for a safety plan which he drew up and illustrated, and the next thing he knew he was in the office of Henry Kaiser, Jr.

In answer to Kaiser's question about what he was doing in the yards, May told him what he wanted to do—draw them. Kaiser pointed out that there was no provision on the payroll for artists, and so May ended up just where you'd expect—in Public Relations. For 17 months he sketched happily all over the yards, making from 30 to 40 drawings ("Penpressions" he calls them) every day, which were then put to various uses. They appeared in the shipyard magazine FORE 'N' AFT, in the San Francisco CHRONICLE (together with a column which he wrote), on launching programs, posters, and color films. May says they also make nice gifts for visiting admirals, or will until the supply runs out. He has now gone over to the Army, where he hopes to do some work for YANK.

Correction

THE GRANITE HEAD, Maya, by José de Creeft, reproduced on page 42 of our February issue, was purchased by the Murdock Foundation for the Wichita Art Museum instead of the Wichita Art Association, as announced.

For Everyone  The Outstanding

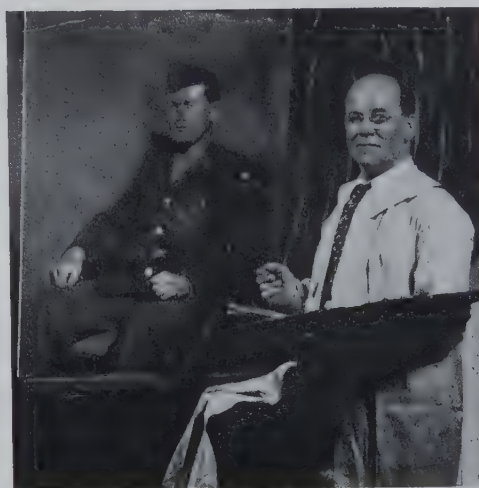
Greetings . . . Staten Island, N. Y.

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Mr. Leason writes:—

"Coming from Australia, it meant quite an adventure to use pigments that we had only heard of down there. It was gratifying to come to know them better and have the regular use of Grumbacher Finest Oil Colors. My pupils also use them."

Percy Leason

Write for free chart "The Chief Factors in the Rise and Decline of Painting," by Percy Leason.

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Committees for Protecting Europe's Cultural Monuments

IN THE LAST-MINUTE rush of preparing and getting an official release on the article describing the work of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, published in our February issue, two or three errors appeared in the list of committee members. The complete and correct list is as follows:

THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE OF ARTISTIC AND HISTORIC MONUMENTS IN EUROPE

Owen J. Roberts, *Chairman*
David E. Finley, *Vice Chairman*
Huntington Cairns, *Secretary-Treasurer*
William Bell Dinsmoor
Herbert H. Lehman
Archibald MacLeish
Paul J. Sachs
Alfred E. Smith
Francis Henry Taylor

COMMITTEE OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES ON PROTECTION OF CULTURAL TREASURES IN WAR AREAS

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Sumner McK. Crosby, Yale University, College Art Association (*Executive Secretary*)

Solon J. Buck, National Archives
George H. Chase, Harvard University
Laurence V. Coleman, American Association of Museums
David E. Finley, National Gallery of Art
Horace H. F. Jayne, Metropolitan Museum of Art
Harry M. Lydenberg, American Library Association
Archibald MacLeish, Library of Congress
Charles R. Morey, Princeton University
Albert E. Parr, American Museum of Natural History
Paul J. Sachs, Harvard University
Francis H. Taylor, Metropolitan Museum of Art, Association of Art Museum Directors

Langdon Warner, Harvard University
Alexander Wetmore, Smithsonian Institution

COMMITTEE ON PROTECTION OF MONUMENTS, AMERICAN DEFENSE-HARVARD GROUP

Paul J. Sachs (*Chairman*)
Hugh O'Neill Hencken (*Secretary*), Harvard University
Ralph Barton Perry, Harvard University
W. G. Constable, Boston Museum of Fine Arts

Therapeutic Arts and Crafts

THE PHILADELPHIA ART ALLIANCE is sponsoring the first extensive showing of therapeutic art and craft work among the disabled members of the Army, Navy and Air Force. The exhibition, which will run from April 17 to May 21, filling all the galleries, will include regular demonstrations by actual occupational therapy patients at work on weaving, block printing, sketching, cord knotting, rug hooking and wood carving.

From Lt. Col. Howard A. Rush, M. D., Chief of the Convalescent Training Branch, Army Air Forces, comes the following comment: "Throughout the Convalescent-Rehabilitation Training Program of the Army Air Forces hospitals the useful techniques of occupational therapy have been adapted to military needs. Weaving . . . has been converted to the making of individual camouflage nets . . . wood carving . . . finds its counterpart among Air Forces patients in the construction of model planes, tanks, ships and accessories for sand tables or strategy maps."

Museum Notes

The Portland Art Association reports:

"Military personnel of the area have called on the Museum for a number of contributions. During the spring members were solicited for funds to equip and maintain an art workshop at Camp Adair. . . . The workshop was outfitted, and forty or fifty men have been using it more or less regularly ever since."

"The murals which a group of young artists painted for the dance hall of the George A. White Center . . . were installed early in the year. During the summer a number of gay panels were painted for installation in the barracks of a unit stationed at St. Johns. Students at the School and the Staff have been called upon for many minor volunteer jobs. Several small exhibitions of photographs, prints and reproductions have been sent to nearby camps, hospitals and service men's centers."

The Fine Arts Society of San Diego says:

"To 16 service institutions have gone 225 art works of reproductions . . . tapestries and pictorial wall panels, as well as sculptures and paintings. We begged and otherwise secured 24 original art works from their authors as gifts for the U. S. Marine Corps, Women's Reserve buildings, at Camp Elliott. . . . Now we still have more demands for art than we can supply to those in the Service."

The Metropolitan Museum has inaugurated a new Museum policy—that of reserving its balcony for shows of contemporary art from the permanent collections. There are now 63 contemporary American paintings in this exhibition. Fourteen are part of recent gifts from the WPA of New York and Pennsylvania. In all, 28 oils, watercolors, and drawings were chosen by the Museum from the WPA. These represent, with the exception of Jean Liberté, artists whose work has not been previously owned by the Metropolitan—Algot Stenberg, Loren MacIver, Donald Forbes, O. Louis Guglielmi, Joseph De Martini, Remo Farruggio, Ben Benn, Nicholas Luisi, Paul Mommer, Reginald Wilson, Joseph Presser, Leon Kelly.

The Honolulu Academy of Arts reports that in spite of the difficulties of obtaining mainland exhibitions, and of the absence from the Island of many musicians, the number of people visiting the Academy exceeded 101,000 last year. The increase is largely due to the ever-growing number of service men who come to the Academy to visit exhibitions, to hear special recitals, or to read in the library. Year's most notable visitor was Eleanor Roosevelt.

Eleanor Roosevelt visits the Honolulu Academy of Arts



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114 Fifth Avenue, New York 11

Studio Secrets. By Frederic Taubes. New York, 1943, Watson
Guptill Publications, Inc. 134 pp., illustrated. Price \$3.50

Frederic Taubes' book is designed to serve as a ready handbook of practical information on a variety of problems encountered by the student of painting. As its title implies, the technical hints offered are based upon the author's own experience as a painter and as a teacher, and as such they should have interest for artists wishing to check their own methods or for new students entering the field.

This reviewer finds it quite easy to agree with the author's impatience with the lack of emphasis placed by many art schools on the technical aspects of the young artist's training. The great masterpieces of 15th century Flanders were created by craftsmen of great skill, men not only familiar with their materials but also with their characteristic behavior. The apprentice system then in practice and the standards zealously guarded by the several painters' guilds placed a premium upon sound method. One can also share Mr. Taubes' feeling that too much emphasis has been placed in our days upon the naive art of so-called primitives whose admirers would have us believe that lack of formal training may be an asset after all. It is true that, here and there through the history of art, we encounter men with exceptional gifts whose training, by all standards, was nil. Such individuals, however, are rare and their achievements can only be regarded as exceptions proving the rule.

"Studio Secrets" is divided into two sections—the first dealing with oil painting materials and practices and the second discussing the making and finishing of picture frames. The chapter on the "Comparative Merits of Various Oil Painting Techniques," one feels, would have carried greater conviction had the author indicated the means by which he arrived at his conclusions. Any artist or thoughtful student may study works by Titian, El Greco, Rembrandt or Rubens and may arrive at certain conclusions concerning their methods of production. These conclusions, where unfinished works are concerned, and where a sufficient number of similar cases are assembled to indicate a fixed pattern, may come close to the truth, and, indeed, may not require "the benefit of chemical analyses." We suspect, however, that in the great majority of cases, the physical make-up of a painting is a much more complex matter and that even a lifetime of close intimacy with great works of art cannot hardly replace scientific method.

Much of the information on glues, painting media, grinding media, resins and the preparation of canvases will be found useful even though all of it will not be new to the seasoned painter. One gets the impression, however, that a slightly different arrangement of the subject matter or more exhaustive indexing would have increased the value of the book as a ready studio guide. The author has sensed this and has partially met the problem by sub-dividing chapters with headings, each covering a specific topic. Unfortunately some of these headings are not findable in the index and are thus lost.

In Mr. Taubes' discussion of varnishes he dwells at length on the various qualities of congo copal and the method of treating it with heat to produce run copal. Formulae are given for the use of copal varnish in combination with stand oil, and with linseed oil and turpentine, for use as a painting medium. Although he warns that, because of its dark colour, copal should be used with care and in weak concentrations, especially where white or light pigments are involved, he seems to give the doubtful practice of mixing varnish with pigment his approval. We know, however, that all varnishes will darken with age and that this change will take place whether the varnish is applied as a protective film or is incorporated into the pigment itself. It is true, as the author points out, that turpentine is an unfortunate thinner and that the use of varnish will give brilliance to pigment and will increase its adhesive power. We wonder, nevertheless, whether, as time goes on, this temporary

brilliance may not be seriously offset by a gradual darkening of the entire picture. We must also remember, if we are working at all for permanence, that pictures must eventually be cleaned and that solvents, when applied to films containing varnish, may produce some disastrous results. Many of Whistler's paintings, where we suspect the use of oil-varnish medium, have lost their original brilliance, have darkened and present a problem which most prudent restorers will carefully avoid.

It is natural in a book on painting materials to make some statement on the problem of preservation. Mr. Taubes has devoted less space to this than might be desired. His brief paragraph, "How to clean paintings," does not by any means cover this complicated problem nor is his advocacy of the wax-resin method of relining, to the exclusion of all other methods, sufficiently explained. The experience of restorers is that each picture presents a specific problem and that in many instances—especially with large paintings—the element of weight alone makes a wax relining a doubtful choice. The author's use of a wax film as a protection for varnished surfaces is entirely commendable and should be investigated by more artists and restorers. Wax serves the dual purpose of reducing the unpleasant sheen of fresh varnish and furnishes protection against humidity as well as atmospheric impurities. One might observe, however, that beeswax is best mixed with carnauba and ceresin when it is used for this purpose.

Some useful hints will be found in the second part of *Studio Secrets*. Most artists today have found it necessary to know something about frame making and finishing, the cost of frames being a serious consideration. Mr. Taubes has described his approach and his materials and they will add something to the bag of tricks of the prospective frame maker. He could have pointed out that many ugly old frames weighted with bad composition ornament and unfortunate combinations of mouldings can frequently be so modified, by eliminations of ornament refinishing, as to become acceptable.

On the whole Frederic Taubes' contribution may be considered only as an addition to the growing library of works dealing with the technical aspects of the painter's craft. It will not, we believe, supersede such important works as those written by Max Döerner and A. P. Laurie.

—HENRI MARCEAU.

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APRIL AND MAY EXHIBITIONS IN AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless specified.

- ALBANY, N. Y.** *Inst. of History and Art*: Apr. 5-23: David Lithgow. Apr. 26-June: 9th Ann. Regional Exhib. of Artists of the Upper Hudson.
- ANDOVER, MASS.** *Addison Gal.*: May 15-June 19: Modern Advertising Art (AFA). Apr. 21-May 15: Drwgs. by Soldiers. Apr. 15-May 15: Alfred Maurer; De Diego. *John Esther Gal.*: Apr. 1-May 1: Waldo Pierce and John Marin.
- APPLETON, WIS.** *Lawrence College Gal.*: Apr. 15: What Is Good Design. Apr. 5-25: Wood Sculpt. by Joseph Goethe. Apr. 15-May 6: A \$700 Budget House. May 6-27: Made in America Ceramics.
- ATHENS, O.** *Ohio Univ. Gal.*: Apr. 10-15: Delta Phi Delta. Apr. 17-29: Ann. Student Exhib. May: W. Cols. and Drwgs. by Ohio Service Men.
- ATLANTA, GA.** *High Mus. of Art*: Apr. 1-15: Ptg. in the Philippines by J. P. Wharton. Apr. 16-30: This Is America. May 1-20: Contem. Amer. Ptg. May 21-July: Ann. School Exhib.
- Atlanta Univ.*: Apr. 30: Third Ann. Exhib. of Ptg.; Sculpt. and Prints by Negro Artists. Apr. 3-10: Negro Health Week.
- AUSTIN, TEX.** *Univ. of Tex.*: Apr. 25: Judson Smith. Apr. 26-May 7: Printmakers Guild. May 8-29: 12 Contem. Painters.
- BALTIMORE, MD.** *Mus. of Art*: Apr. 23: 12th Ann. Exhib. of Md. Artists. Apr. 15: George Grosz Ptg. Apr. 20: Amer. Furn. and Glass. Apr. 30: Views of the Orient; Rodin Movement W. Cols.; Survey of Print Masterpieces. *Walters Gal.*: Apr. 30: Landscape Ptg. and the Pt. of View.
- BETHLEHEM, PA.** *Lehigh Univ. Gal.*: May 12-June: Amer. Ptg.
- BINGHAMTON, N. Y.** *Mus. of Fine Arts, Pub. Lib.*: Apr.: Binghamton Soc. of Fine Arts Exhib. May: Photos of Amer. Patriots in Sculpt.
- BIRMINGHAM, ALA.** *Pub. Lib. Gal.*: Apr.: Birmingham Art Club Jury Show. May: Ala. Art League Exhib.
- BOSTON, MASS.** *Doll and Richards*: Apr. 15: W. Cols. by Pavlosky. *Grace Horne Gal.*: Apr. 15: Anthony Thieme Ptg.; Sam Thal Prints and Ptg. Apr. 17-May 6: Flowers Ptg.; Carol Blanchard Ptg. May 8-20: Boston Art Club Spring Exhib. *Guild of Boston Artists*: Apr. 8: Ptg. by Marian P. Sloane. Apr. 10-22: Still Life by Members of the Guild. Apr. 24-May 6: Ptg. by Marguerite S. Pearson. May 10-June 30: Spring Exhib. by Guild. *Print Dept., Public Lib.*: Apr.: Alphonse Legros Etchings and Drypts. May: Alfred Huty, Etchings and Dryprints. *Vose Gal.*: Apr. 17-May 6: Frank Vining Smith. May 8-May 27: A. Bower and Miss Breck Ptg.
- BOZEMAN, MONT.** *Montana State College*: Apr. 7-28: Pets and Personages.
- BUFFALO, N. Y.** *Albright Gal.*: Apr. 1-24: Patteran. Apr. 14-May 15: Charles Burchfield Retrospective.
- BURLINGTON, VT.** *Fleming Mus.*: Apr.: Walter Buckingham Swann W. Cols. May: Children's Art from Vermont Schools; Work of Univ. of Vt. Students.
- CAMBRIDGE, MASS.** *Fogg Mus. of Art, Harvard Univ.*: Apr. 5-May 7: Additions to the Print Coll. May 15-June 18: Eng. Book Illus. Apr.: Rodin Sculpt. & Drwgs. May 28: Washington, Franklin, Lafayette
- CHAPEL HILL, N. C.** *Person Hall Gal.*, Univ. of N. C.: Apr. 15: Contem. Latin Amer. Ptg. Apr. 29: 7th Ann. N. C. School Art Exhib. May 1-22: Modern Architecture for the Modern School.
- CHARLOTTE, N. C.** *Mint Mus. of Art*: Apr.: Audubon Bird Prints; Bird Ptg. by Ralph Ray; Madeleine Park, May: Mint Mus. Spring Exhib.
- CHATTANOOGA, TENN.** *Art Assn.*: May 15-30: Jean Charlot Lithographs.
- CHICAGO, ILL.** *Art Inst.*: Apr. 13-May 14: First Amer. Retrospec. Exhib. of José Posada. Apr. 18-May 21: Naval Aviation Exhib. May 7: Don Mundt and Mario Ubaldo Ptg.
- Chicago Gal. Assn.*: Apr.: Assn. of Chicago Painters and Sculpt. Ann. Exhib. May: Frances A. Barothy. *Findlay Gal.*: Apr. 1-May 1: Ptg. by Robert Philipp. Apr. 1-20: James Lechay W. Cols.
- Mandel Bros., Club Woman's Bureau*: Apr.: North Shore Art Guild. May 1-19: Men's Sketch Club. May 22-June 10: Swedish Artists of Chicago May: Mae Alshuler.
- CINCINNATI, O.** *Taft Mus.*: Apr. 2-28: Ohio W. Col. Soc. Exhib.
- CLAREMONT, CALIF.** *Pomona College*: Apr. 9-30: Susana G. de Mueller Childhood Memories.
- CLEARWATER, FLA.** *Art Mus.*: Apr. 15: Artist Member Exhib.
- CLEVELAND, O.** *Mus. of Art*: Apr. 16: 2000 Years of Silk Weaving. May 2-June: Ann. Exhib. of Cleveland Artists and Craftsmen School of Art. Apr. 9-30: 22nd Ann. Art Directors Show (AFA) Little Gal.: Apr.: W. Cols. of New Caledonia by J. S. Crafts.
- COLUMBUS, O.** *Gal. of Fine Arts*: Apr. 11-May 9: Latin-Amer. Ptg. May 13-31: 44th Ann. Exhib. of Columbus Art League.
- CONCORD, N. H.** *State Lib.*: Apr.: Ptg. by Margaret F. Browne.
- CORTLAND, N. Y.** *Free Lib.*: Apr.: Planning the Modern House. May: Bard-Peterson Exhib. of W. Cols.
- COSHOCOTON, O.** *Johnson-Humrichkouse Mus.*: Apr.: Modern Advertising Art (AFA) May: Ohio W. Col. Soc. Exhib.
- CULVER, IND.** *Culver Military Acad.*: Apr. 21-May 7: Canadian Art (AFA).
- DALLAS, TEX.** *Mus. of Fine Arts*: Apr. 30: 15th Ann. Allied Arts. Apr. 1-May 21: Taste Show. May 7-28: Inez Staub Elder May 7-June: 24th Ann. South. States Art League. May 21-June: Museum Classes.
- DAVENPORT, IOWA.** *Municipal Gal.*: Apr. 25: Brit. War Cartoons (AFA) Apr. 30: Laurence Westbury Photos. Apr. 6-23: Lucie Palmer Undersea Ptg. May 7-28: Cleveland Artists Oils; Public School Exhib.
- DAYTON, O.** *Art Inst.*: Apr.: Contem. Religious Art; National War Posters.
- DECATUR, ILL.** *Art Center*: Apr.: Dan Lutz Oils. May: 2nd Ann. of Central Ill. Artists.
- DELAWARE, O.** *Ohio Wesleyan Univ.*: Apr.: O. W. U. Fine Arts Faculty. May: Ann. Student Exhib.
- DENVER, COLO.** *Art Mus.*: Apr. 15: Denver Photo Soc. 6th Ann. Rock Mt. Salon. Apr. 30: Art in the Army; Army Air Forces Photos Apr. 23: Amer. Abstract and Surrealist Art. May 1-15: Colo. Mt. Club Photos. May 1-28: Robert Henri Drwgs. and Pastels.
- DETROIT, MICH.** *Inst. of Arts*: Apr.: Ann. Exhib. of Amer. Art. Apr. 15-May 15: Costumes of 7 Amer. War Periods. May 4-June: 2000 Years of Silk Weaving.
- DURHAM, N. C.** *Duke Univ.*: Apr. 10: African Sculpt. Apr. 10-May 1: 20th Cen. Expressionism.
- ELGIN, ILL.** *Acad. Art Gal.*: Apr.: Francis Chapin Ptg. May: Children's Art.
- ELMIRA, N. Y.** *Arnot Gal.*: Apr.: Philadelphia Plastic Club Oils. May: Ecclesiastical Sculpt. by Natl. Sculpt. Soc.
- ESSEX FELLS, N. Y.** *James R. Marsh Gal.*: Apr.-May: Wrought Iron Gates and Garden Furn.
- FITCHBURG, MASS.** *Art Center*: May: Roy Brown.
- FLINT, MICH.** *Inst. of Arts*: Apr. 22: Marines Under Fire. Apr. 27-May: 14th Ann. Flint Artists Show.
- FORT WAYNE, IND.** *Art Mus.*: Apr. 5-26: Yank Illustrates the War. May 1-31: Modern Dutch Art and Van Gogh Show.
- FREDERICK, MD.** *Hood College*: Apr. 1-2: The Amer. Theatre (AFA).
- GLENDALE, CALIF.** *Art Assn.*: Apr.: Glendale High Schools Exhib.
- GREEN BAY, WIS.** *Neville Pub. Mus.*: Apr. 25: Green Bay High School and Jr. High Art Exhib. May: Soldier Art from LIFE Compet. (AFA).
- HAGERSTOWN, MD.** *Washington Co. Mus. of Fine Arts*: Apr. 30: Renaissance Portraiture; Romantic Amer. Landscape. May 7-June: Pub. School Art.
- HARTFORD, CONN.** *Wadsworth Athenaeum*: Apr. 8-May 7: 6th Conn. W. Col. and Gouache Exhib. May: Art and Genius of Nathaniel Greene Herreshoff.
- HOUSTON, TEX.** *Mus. of Fine Arts*: Apr. 9: Houston Camera Club; Hari Kidd Ptg. of Mexico. Apr. 16-30: Remington Coll. May 6-21: Students Exhib. May 28-June: Perm. Coll.
- IOWA CITY, IOWA.** *Univ. of Iowa*: Apr. 15: Ann. Iowa High School Exhib.
- INDIANAPOLIS, IND.** *John Herron Art Inst.*: May: Indiana Artists.
- KANSAS CITY, MO.** *Robert Keith Gal.*: Cont.: Tomorrow's Masterpieces. *Wm. Rockhill Nelson Gal.*: Apr. 30: Kansas City Artists Ptg.; Chinese Art. May 1-20: LIFE War Art. May: Tibetan Ptg.
- LAWRENCE, KAN.** *Thayer Mus.*: Apr. 1-28: Oils and W. Cols. by Karl Mattern. May 1-28: Grace Bliss Stewart Ptg.
- LINCOLN, NEB.** *Univ. of Nebraska*: Apr. 5-30: The Wind That Swept Mexico (AFA).
- LOS ANGELES, CALIF.** *Art Assn.*: Apr. 17-May 8: Speak Their Language Cartoons (AFA). *Fisher Gal.*, Univ. of S. Calif.: Ida Strawn Baker Gouaches. May: Students Work of College of Arch. and Fine Arts of Univ.
- Foundation of Western Art*: Apr. 22: 11th Ann. Exhib. Calif. W. Cols.
- LOWELL, MASS.** *Whistler's Birthplace*: Apr.: Gifford Beal and Reynolds Beal; Boston Herald Artists. May: Charles A. Mahoney Ptg. Perm. Exhib. for all artists.
- MADISON, WIS.** *Wis. Union Gal.*: Apr. 21: Contem. Amer. Group. May 12: 16th Ann. Student Art Show. May 14-June: Handicraft of the Wis. Indian.
- MANCHESTER, N. H.** *Currier Gal.*: Apr.: Russian Art; W. Cols. by Guild of Boston Artists; Cutoff Modern Tapestries. May: A. J. Bogdanove Oils; Cadwallader Washburn Prints; Florence Waterbury Oils; Herbert Hasseltine Bronzes.
- MASSILLON, O.** *Massillon Mus.*: Apr.: Prints of Alaska by T. S. Farrelly. May: Pictures for Children; Work by Adult and Children's Classes.
- MEMPHIS, TENN.** *Brooks Mem. Art Gal.*: Apr. 9-May 1: Contem. Amer. Ptg. and Prints. May 7-29: Handicrafts of the Southern Highlands.
- MIDDLETOWN, CONN.** *Wesleyan Univ.*: Apr. 16: Best Prints from 1934-1943. Apr. 17-30: North Atlantic Patrol and Convoy Duty (AFA).
- MILWAUKEE, WIS.** *Chapman Mem. Lib.*, Milwaukee-Downer College: Apr. 10-24: Contem. W. Cols. (AFA). Apr. 25-May 10: Emily Croom W. Cols. of Orkney Islands. May 10-June: Ann. Exhib. of Ptg. Class of Mil.-Downer College.
- Layton Gal.*: Apr. 19: Ptg. by Hans Kotilainen; Elton Kraft Ptg. Apr. 21-May 1: Ann. Exhib. of Children's Work of Layton Gal. and School. Apr. 24-May 5: Blitzed Architecture of Britain. May: Ann. Exhib. of Layton School of Art.
- Art Inst.*: Apr. 6-May 6: 31st Ann. Exhib. of Wis. Art. May: 2nd Ann. Young People's Art Exhib.
- MINNEAPOLIS, MINN.** *Inst. of Arts*: Apr. 30: A Survey of Landscape Ptg.; Religious Prints. May 6-June: Ancient Amer. and Mex. Art.
- Univ. Gal.*, Univ. of Minn.: Apr. 25: Exhib. on China. Apr. 30: Cleveland W. Col. Exhib. Apr. 7-29: Beauty of the Cosmos; Leslie Lavelle, May 1-25: Mural Exhib. May 1-22: Brazil Builds. May 1-25: \$700 Budget House. May 22-June: Ten Decades of Amer. Ptg.
- Walker Art Center*: Apr.: Nils Dardel Ptg. (AFA).
- MOOREHEAD, MINN.** *State Teachers College*: May 7-28: Nils Dardel Ptg. of Latin-Amer. (AFA).
- MONTCLAIR, N. J.** *Art Mus.*: Apr. 23: W. Col. Exhib.; Ptg. by Herbert H. Scheffel; Etchings by Rembrandt and his Contem.
- MUSKEGON, MICH.** *Hackley Gal.*: Apr.: Tunisian Triumph.
- NEWARK, N. J.** *Artists of Today Gal.*: Apr. 15: James Robertson. Apr. 17-29: Mary Van Blarcom. May 1-20: 3rd Anniversary Show. May 22-June: Fabian Zacccone.
- Newark Mus.*: Cont.: Over One Hundred Years Old. Apr. Art of Illuminating and Lettering. May: New Life in Old China; Australia and Islands of the Pacific.
- Bamberger Coll.*: Apr.: George Grosz; Group Show. May: Thomas Benton; Group Show.
- Art Club*: Apr.: N. J. Artists Oils.
- NEW HAVEN, CONN.** *Yale Univ. Gal.*: Apr. 16: Canadian Art (AFA). Apr. 30: Metal Cloths of India.
- NEW LONDON, CONN.** *Lyman Allyn Mus.*: Apr. 16: John Trumbull and his Contem. Apr. 24-May 15: Migration of the Amer. Negro.
- NEW ORLEANS, LA.** *Arts and Crafts Club*: Apr.: Membership Show. Apr. 22-30: Edward Schoenberger and Student Show.
- Isaac Delgado Mus.*: Apr.: Oils from South. States Art League; Armin Scheler Sculpt. May: Yank Illustrates the War; British W. Cols.
- NEW YORK, N. Y.** *ACA*, 63 E. 57: Apr.: Harry Gottlieb Oils. May: Abraham Harrison Oils.
- Amer. Brit. Art Center*, 44 W. 56: Apr. 10-22: Contem. Artists Self Portraits. Apr. 25-May 6: Group Exhib. of Amer. Brit. Art Center Members. May 9-27: Ann. Exhib. of Sculptor's Guild.
- Amer. Fine Arts*, 215 W. 57: Apr. 11-30: Natl. Assn. of Women Artists 52nd Ann. Exhib. May 8-28: 28th Annual of Soc. of Independent Artists.
- An Amer. Place*, 569 Madison: Apr.-May: Arthur G. Dove Ptg.
- Argent*, 42 W. 57: Apr. 3-15: Hilaire Hilier Designs. Apr. 17-29: Beth Creevey Hamm W. Cols.
- Assoc. Amer. Artists*, Apr. 10-26: Lily Harmon Ptg. Apr. 27-May 13: George Biddle.
- Avery Lib.*, Columbia Univ., 1145 Amsterdam: Apr. 15-30: South Amer. Art and Architecture.
- Babcock*, 38 E. 57: Apr.-May: 19th and 20th Cen. Amer. Ptg.
- Bignou*, 32 E. 57: Apr. 22: Ptg. of Paris by Bernard Lamotte.
- Buchholz*, 32 E. 57: Apr. 22: Juan Giris. Apr. 25-May 13: Andre Masson.
- Brooklyn Mus.*, Brooklyn: Apr.-May 21: Emil Ganso Prints; Geferino Palencia Ptg.; Mexican Folk Art Apr. 5-May 7: 28th Ann. Exhib. Brooklyn Soc. of Artists. May 26-Oct.: America: 1744-1944.
- Carroll Carstairs*, 11 E. 57: Apr. 12: Ptg. of Paris by Camille Pissarro.
- Collectors of Amer. Art*, 106 E. 57: Apr.-May: Group Exhib. Open to any Amer. artist.
- Cornelford*, 32 W. 57: W. Cols. of Paris by Guy de Neyrac.
- Contemporary Artists*, 106 E. 57: Apr. 15: Gerard Hordyk Ptg. Apr. 18-May 4: Ptg. by Pietro Lazzari.
- Douthitt*, 9 E. 57: Group Exhib.
- Downtown*, 43 E. 51: Apr. 4-29: 19th Ann. Spring Exhib. of Amer. Ptg.
- Paul Drey*, 11 E. 57: Cont.: Old and Modern Masters; Objects of Art.
- Durlacher*, 11 E. 57: Apr. 3-29: Walter Quirt Ptg.
- Ward Eggleston*, 161 W. 57: Apr.: Selected Group Amer. Contem. May: Contem. Ptg.
- Feragil*, 63 E. 57: Apr. 10: Stuart Edie Ptg. Apr. 10-25: George Constant Ptg. Apr. 24-May 7: Carl Linden Ptg.
- St. Etienne*, 46 W. 57: Apr. 8: Mem. Exhib. of Lesser Ury.
- Grolier Club*, 47 E. 60: Apr.: Unique books. May: Soc. of Iconophiles Prints.
- Arthur H. Harlow*, 42 E. 57: May: W. Cols. by Mason, Kilvert and Amer. Artists.
- Jacob Hirsch*, 30 W. 54: Classic to Renaissance Art.
- Kennedy*, 785 Fifth: Apr.-May: Contem. Amer. Printmakers and W. Cols.: 19th Amer. Ptg.
- Kleeman*, 65 E. St. Apr. 29: Modern, French & Amer. Artists.
- M. Knoedler*, 14 E. 57: Apr. 2-21: Felix Topolski Ptg.
- Kraushaar*, 730 Fifth: Apr. 15: Russell Cowles Ptg. Apr. 24-May 13: Louis Bouche Ptg.
- Lilienfeld*, 21 E. 57: Apr. 22: Ptg. by New York Artists.
- Macbeth*, 11 E. 57: Apr. 3-22: Americana.
- Metropolitan Museum*, 82nd St. and Fifth: Apr.-May: Greek Ptg.; Hagia Sophia Mosaics; Turkish Art; George Blumenthal Coll.; Russian Icons; WPA Prints. To Apr. 30: Chinese Ptg.
- Morgan Lib.*, 29 E. 36: Apr. May 20: Religious Symbolism in Illuminated Manuscripts.
- Morton*, 222 W. 59: Apr. 10-22: Amherst Group Ptg. Apr. 24-May 6: O. S. Sundsmo W. Cols.
- Mus. of City of N. Y.*, Fifth and 103rd St.: Apr.: Shipmates Ashore; A Century of New York Needlework and Decorative Fabrics. May: Portraits and Memorabilia of Original Members of Cincinnati Soc. May 23-June: Cost of Living in N. Y. from 1715-1900.
- Museum of Modern Art*, 11 W. 53: Apr.-May 7: War Pictures by Chinese Children. Apr.-May 10: Modern Drwgs.; Snapshot Show; Cuban Ptg. May 28: Look at Your Neighborhood; Anniversary Show. *Photography Center*, 9 W. 54: Apr.-May: New Workers.
- Mus. of Non-Obj. Ptg.*, 24 E. 54: Apr. 15-Indef.: New Loan Exhib.
- Natl. Acad. of Design*, 1083 Fifth: Apr. 25: 118th Ann. of Ptg. and Sculpt.
- Newhouse*, 15 E. 57: Apr. 26: Amer. Landscapes 1830-1870. N. Y. His. Soc., 170 Central Park West: Apr. 30: Some Resources in Latin-Amer. History.
- N. Y. Pub. Lib.*, 476 Fifth: Apr. 25: Amer. Printmakers and Their Portraits.
- New School for Social Research*, 66 W. 12: Apr. 17: Trude Schimide-Wachner Ptg. Apr. 24: Richard A. Florsheim Ptg.
- Nierendorf*, 53 E. 57: Apr.: Arthur B. Carles. May: Carlos Merida.
- Passedoit*, 121 E. 57: Apr. 15: J. M. Hanson Ptg. Apr. 17-29: Elisabeth Lapinere Ptg. May 1-27: B. J. O. Nordfeldt Ptg.
- Perls*, 32 E. 58: Apr. 15: Mario Carreno. Apr. 17-May 20: Darrel Austin Pastels. May 22-June: The Season in Review.
- Pinacotheca*, 20 W. 58: Apr. 10-27: Florence Kent. May 2-May 20: Eysa Model. May 22-June 8: Adrian Beach.
- Pierre Matisse*, 41 E. 57: Apr. 15: Ivory Black in Modern Ptg.

verside Mus., 310 Riverside Dr.: Apr. 16-May 28: Group Show by N. Y. C. Art Teachers League.

senberg, 16 E. 57: Apr. 8: Jean Helion Ptg. **haeffer**, 61 E. 57: Old Master Ptg. (Cont.)

hneider-Gabriel, 67 E. 57: Apr.-May: Ptg. of Various Schools.

eques Seligmann, 5 E. 57: Apr. 19-May 6: Les Plongeurs by Fernand Leger.

and A. Silberman, 32 E. 57: (Perm.): Ptg. by Old and Modern Masters; Early Obj. of Art.

aten Island Mus., Staten Island, N. Y.: Apr.-May: 10th Annual Exhib. of Staten Island Artists.

alentine, 55 E. 57: Apr. 8: Leger Ptg. Apr. 10-28: Mod. Ptg. May 1-22: Sculp. and Jewels by Maria.

akefield, 64 E. 55: Apr. 3-15: E. C. Cozzens Drwg. and W. Cols. Apr. 17-29: David Hill Ptg. May 1-13.

eyhe, 794 Lexington: Apr. 5-29: Prints by Pytlak.

hitey, 10 E. 8: Apr.: Accessions of Past Two Years.

ildenstein, 19 E. 64: Apr. 8: Irene Hamar Sculp. Apr. 12-May 13: Five Centuries of Ballet. May 16-June: Sculp. by Sally Ryan.

illard, 32 E. 57: Apr. 4-29: Maud Oakes-Navaho Myths and Dreams. May 2-27: Mark Tobey Ptg.

ORFOLK, VA. Mus. of Arts and Sciences: Apr. 2-23: M. Secor Roper. May 7-28: Norfolk Photo Club Annual.

ORMAN, OKLA. Univ. of Okla.: Apr. 15-May 1: Canadian Landscape in Silk Screen Prints (AFA).

ORTHAMPTON, MASS. Smith College Mus. of Art: Apr. 14-May 12: Romantic Ptg.

ORWICH, CONN. Slater Mem. Mus.: Apr. 9: Drawing and Ptg. of Norwich and Vicinity Apr. 17-May 1: Shape of Things; History of the Railroad.

AKLAND, CALIF. Mills College Gal.: Apr.: Photos of Northwestern Arch. by Bernice Darley. May: Well-Made Objects for Daily Use.

rt Gal.: Apr. 6-May 4: Henry Gasser Ptg.; Elah Hale Hays Sculp.; Printmakers Soc. of Calif.

BERLIN, O. Allen Mem. Mus.: Apr.: Ptg. and Prints from the Prentiss Coll.; 20th Cen. European and Amer. Ptg. May 8-29: Modern Chinese Art (AFA).

OKLAHOMA CITY, OKLA. Art Center: Apr.: Soldier Art. Apr. 23-May 7: Children's Art of Okla. Public Schools. May 1-31: Anna Hyatt Huntington Sculp. Apr. 26-May 22: Wartime Britain.

OLIVET, MICH. Olivet College: Apr. 17: Robert D. Sailors Textiles; Jacques Callot Etchings. Apr. 17-May 8: 18th Cen. Chinese Woodblocks Prints. May 8-29: Daumier Lithographs. May 29-June: Exhib. of Students' Work.

MAHA, NEB. Soc. of Liberal Arts, Joslyn Mem.: Apr.: Annual of Omaha Camera Club; Benolken Memorial Exhib. Apr. 15-May 15: Army Flying Show.

SHKOSH, WIS. Public Mus.: Apr.: The World at War in Photos. May: Wm. H. Littlefield Ptg.

ARKERSBURG, W. VA. Fine Arts Center: Apr. 2-May 27: 6th Annual of Oils and W. Cols. of W. Va., Ohio, Pa. and Va.

PHILADELPHIA, PA. Acad. of Fine Arts: Apr. 9: Fellowship Oil Exhib. Apr. 22-May 15: Four W. Col. Exhib. May 25-June: Wm. Emlen Cresson Scholarships Exhib.

re Alliance: Apr. 17-May 21: Occupational Therapy in War and Peace.

us. of Art: Apr. 8-May 14: Thomas Eakins Centennial. Apr. 15-May 14: The Art of the Comic Strip. May 27-June: Art in Advertising.

PITTSFIELD, MASS. Berkshire Mus.: Apr. Francis Lee Jaques Ptg. and Drwg. of Birds and Mammals. May: Milton Caniff's Terry and the Pirates Drwg.

PORTLAND, ME. Sweet Memorial Mus.: Apr. 2-16: Lavinia Cook W. Cols. Apr. 23-May 21: Annual Photo Salon.

PORTLAND, ORE. Art Mus.: Apr. 15-May 15: Our Future in City and Region. May 13-28: Red Cross Arts and Skills. May 26-July: All-Oregon Exhib.

OUGHKEEPSIE, N. Y. Vassar College: Apr. 15: What is a Bldg. (AFA); Hudson River School of Ptg.

PROVIDENCE, R. I. Art Club: Apr. 9: 48th Annual of Providence W. Col. Club. Apr. 11-Apr. 23: Gertrude P. Cady; Eliza D. Gardiner; Hannan Drury Clark. Apr. 25-May 17: 15th Members Exhib.

School of Design Mus.: Apr. 7-May 7: Our Navy in Action. Apr. 23: Albany Show of Amer. Drawings. Apr. 24-May 21: Ships for Victory. Apr. 2-Apr. 30: R. I. Artists' Annual.

RACINE, WIS. Wustum Mus.: Apr.: Soldiers of Production. May: Racine Public Schools.

RALEIGH, N. C. N. C. State Art Soc.: Apr. 1-25: Mabel Pugh Ptg. and Prints. Apr. 29-May 20: Ptg. from Latin-America. May 24-June: Arthur Edwin Bye Ptg.

READING, PA. Pub. Museum and Art Gal.: Apr. 2-30: Marianne Strengell Textiles (AFA). May 7-May 21: Merchant Seamen of the United Nations (AFA).

RICHMOND, VA. Valentine Mus.: Apr. 13-May 4: 100 Years of Photographic Portraiture. May 9-June 4: Creative Works from Richmond Elementary Schools.

va Mus. of Fine Arts: Apr. 16: 4th Biennial Exhib. of Contemp. Amer. Ptg. Apr. 1-16: Satirical Ptg. and Lith. by Caroline Durieux. Apr. 23-May 6: 8th Va. Photo Salon. May 7-21: Va. College Students' Exhib. May 20-June: Ptg. of Richard Lahey.

ROCHESTER, N. Y. Memorial Art Gal.: Apr. 7-30: Modern French Exhib.; Fannie Brice Coll. of Children's Drawings. May: 1944 Rochester Finger Lakes Exhib.

ROCKFORD, ILL. Art Assn.: Apr. 3-May 1: 20th Ann. Rockford and Vicinity Artists Jury Show. May 1-June: Weaving and Crafts; Oils by Viola Barloga.

SACRAMENTO, CALIF. E. B. Crocker Art Gal.: Apr.: Kingsley Art Club Annual; St. Mary's College Students' Work.

SAINT LOUIS, MO. City Art Mus.: Apr.: Life Magazine's War Art Exhib. (AFA); Pre-Colombian Gold; Public School Work; Technique of Print Making. May 1-15: Technique of Print Making. May 6-June: Russian Art. May 3-31: Ptg. by Wang Chi-Yuan; St. Louis Group Exhib. May 15-June: Thomas Rowlandson Prints. Apr.-June: Thorne Miniature Rooms.

ST. PAUL, MINN. Gal. and School of Art: Apr.: Twin City Exhib. May: Contemp. American Group.

Hamline Univ.: Apr. 3-24: Pennell Print Compet. (AFA).

SAN ANTONIO, TEX. Witte Memorial Mus.: Apr. 1-15: Student Work from San Antonio Art Inst. Apr. 23-May 9: Annual Local Artists Exhib. May 14-31: Student Work of Museum Classes.

SAN DIEGO, CALIF. Soc. of Fine Arts: Apr.: Mexican

Costumes in W. Col. by Carlos Merida (AFA); Robert Lee Eskridge W. Cols. of Brazil. May: Amer. Color Prints. May 14-June: Speak Their Language Cartoons (AFA); Laura Andresen Ceramics.

SAN FRANCISCO, CALIF. de Young Memorial Mus.: Apr.: W. Cols. by Arthur Beaumont; Robert Reiff Ptg. Apr. 30-May 14: Speak Their Language (AFA) May: Ptg. by Neritza.

Legion of Honor: May 8-June: Midwest Painters (AFA). May 10-31: Mexican Costumes (AFA).

Mus. of Art: Apr. 4-23: Robert Mallary Prints; Minna C. tron Drwg.; Herbert Buel W. Cols.; Burr Singer Ptg. Apr. 4-May 5: Art of Australia. Apr. 18-May 7: Ptg. by Lorser Feitelson and B. Schatz. Apr. 25-May 21: Calif. W. Col. Soc. May 25-June: W. Cols. by George Post; Glenn Wessels, Griffin and Laisner Group Show; Macdonald-Wright-Gaskin Show; Latin-Amer. Ptg.

SAN MARINO, CALIF. Huntington Lib. and Art Gal.: Apr.-May: Hogarth Prints; Photo Interpretations of the Southwest.

SANTA BARBARA, CALIF. Mus. of Art: Apr.: Hilaire Hiler Ptg.; Paul Julian W. Cols.; Emil Holzhauser Ptg. May: Chang Shu-Chi Ptg.; Lila Tuckerman Ptg.

SEATTLE, WASH. Art Mus.: Apr. 5-May 7: Natl. War Posters; 2nd Internat. Seattle Photo Salon; Ptg. by David Lowenthal; Navajo Indian Ptg. by Maud Oakes; Pan-Amer. Exhib. May 10-June: Yank; 4th Annual of N. W. W. Col. Soc.; Abstract and Surrealist Art; Sherrill Van Cott Sculp.; World at War through the Eyes of its Children.

SARATOGA SPRINGS, N. Y. Skidmore College: Apr. 6-24: 12 Contempt. Ptg. Apr. 27-May: Annual Exhib.

SPRINGFIELD, MASS. Mus. of Fine Arts: Apr. 9; Abbott Soviet Union (AFA); W. Cols. by Czernanski; Crafts of Eastern and Southern Europe.

SPRINGFIELD, MASS. Mus. of Fine Arts: Apr. 9; Abbott Labs. Naval Aviation. Apr. 30: Indian Motorcycle-Industrial Exhib. May: Spring Purchase Exhib.; National War Posters. May 15-31: Flower Show with Flower Paintings.

George Walter Vincent Smith Gal.: Apr. 5-26: Polish Ptg. of 19th Cen. Apr. 2-23: Color Prints. Apr. 29-May 7: Museum Drwg. Classes. May 14-28: Art League Spring Show.

SPRINGFIELD, MO. Art Mus.: Apr.-May: 14th Annual. May: Art Therapy.

STAUNTON, VA. Mary Baldwin College: May 15-30: Oils (AFA).

STOCKTON, CALIF. Haggin Mem. Art Gal.: Apr. 1-30: Texas Panorama (AFA).

SWARTHMORE, PA. Swarthmore College: Apr. 1-15: Beauty of Greece (AFA).

SWEET BRIAR, VA. Sweet Briar College: Apr. 24-May 15: What is a Building (AFA).

TACOMA, WASH. Art Assn.: Apr. 16-Apr. 30: 5th Annual for Artists of Southwest Wash.

TOLEDO, OHIO. Mus. of Art: Apr. 2-May 28: Thorne Miniature Rooms. Apr. 2-30: Wings Over America. May 7-28: Annual of the Toledo Federation of Art Societies.

TOPEKA, KAN. Muhlen Art Mus., Washburn Municipal Univ.: Apr. 1-21: Drwg. and Ptg. by Edgar Britton. Apr. 23-May 25: Annual Washburn Art Student Show.

TRENTON, N. J. State Mus.: Apr.-May 7: Arts of India

TULSA, OKLA. Philbrook Art Mus.: Apr.: Contemp. Dutch Art of Holland America; Huntington Sculp. in Aluminum; Students Work; Calif. Prints. May: Okla. Artists Annual; One-Man Show by Edgar Alban; Prairie Printmakers.

UNIVERSITY, LA. La State Univ.: Apr. 15: Armin Scheler Sculp. Apr. 15-22: L. S. U. Elementary Art Students Work.

UTICA, N. Y. Munson-Williams-Proctor-Inst.: Apr. 2-23: Modern Chinese Ptg. (AFA).

WASHINGTON, D. C. Barnett Aden Gal.: Apr.: Tibetan Banners and Small Bronzes.

Daughters of Amer. Rev.: Apr.: Silver and Early Metalcrafts.

Div. of Fine Arts, Library of Congress: May: 2nd Natl. Exhib. of Prints.

National Gal.: Apr.: Nanteuil Prints; Index of Amer. Design Exhib.

Smithsonian Inst.: Apr. 23: Ben Messick Lith. and Drwg. Apr.: Edward C. Crossett Photos; Carl Moon Oils.

Whyte Gal.: Apr. 1-7: Mary W. Thorold. Apr. 10-30: Frank Kleinholtz. May 8-30: Marguerite Burgess.

WELLESLEY, MASS. Wellesley College Art Mus.: Apr. 4-26: Brazil Builds. May 1-Indef.: Students Work.

WESTFIELD, MASS. Westfield Athenaeum: Apr.: Iroquois Indian Ptg. (AFA).

WICHITA, KAN. Art Assn.: Apr. 10-May 1: Arts in Therapy; Grace Bliss Stewart Ptg.; Chris Ritter. May: Amer. Art: Woodcarvings.

WILLIAMSTOWN, MASS. Lawrence Art Mus.: Apr. 10: W. Cols. by Homer, Martin, Sargent.

WILMINGTON, DEL. Soc. of Fine Arts: Apr. 2-23: Musical Instruments. Apr. 30-May 28: Theatre Art (AFA).

WORCESTER, MASS. Art Mus.: Apr. 26-May 24: The Eight.

YONKERS, N. Y. Hudson River Mus.: Apr. 3-29: Costume Accessories of the late '90s. May: 29th Annual of Yonkers Art Assn.; Early Yonkers Documents, Prints, Maps and Photos.

YOUNGSTOWN, O. Butler Art Inst.: Apr. 23: Ohio Printmakers Show. Nile Behncke. Apr. 14-May 7: Combined Clubs Spring Salon; Audubon Print Show. Apr. 28-May 21: Life in the Service Exhib.

ZANESVILLE, O. Art Inst.: Apr. 2-30: Islamic Art (AFA) Apr. 1-25: Decorative Old Maps. May 1-31: Third Annual of Arts and Crafts; Circus and Merry-Go-Round Carvings.

EXHIBITIONS NATIONAL

4TH ANN. JURY EXHIB. OF W. COL. SOC. OF ALA. May 28-June 24, 1944. *Montgomery Museum of Fine Arts*. Open to all artists. \$1.00 fee for non-members. No fee for service men and women. Jury. War bond and cash prizes, gold medal. Works due May 3. Joseph Marino Merlo. Dept. of Applied Art. Ala. Polytechnic Inst., Auburn. Ala.

MINT MUSEUM SPRING EXHIB. May 7-May 31, 1944. *Mint Museum of Art*, Charlotte, N. C. Residence not restricted. Media: Oils, w. cols., drwgs., prints, sculp. and crafts. Entries due Apr. 29. Prizes \$150 and \$50 in oils;

\$75 and \$25 in w. cols.; \$35 and \$15 in prints. Kenneth Whitsett, Mint Museum of Art, Charlotte, N. C.

1ST ANN. CO-OP. ART EXHIB. Apr. 15-May 15. *State Teachers College*, Indiana, Pa. Open to all artists in America. Medium: Oil. \$350.00 purchase prize. \$1.00 entry fee; 1 to 4 entries. Cards due May 1; work, May 10. Orval Kipp, Art Dept., State Teachers College, Indiana, Pa.

FIRST NATL. COMPET. SANTA BARBARA, CALIF. Sept., 1944. Open to all artists in U. S. Media: Oil, w. col., tempera, gouache, crayon. Two prizes of \$300 and \$100. Blanks available in June. Entries due Aug. 1-15. Write Santa Barbara Museum, Santa Barbara, Calif.

GLENDALE OIL AND W. COL. COMPET. *Glendale, Calif.* Open to all Amer. artists. Entries due Apr. 30. \$100 and \$25 prizes. Wayne Hill, 1440 E. Garfield Ave., Glendale 5, Calif.

PORTRAIT OF AMERICA COMPET. Fall of 1944. *New York City*. Open to all artists in U. S. Media: Oil, oil tempera, cascin tempera not over 56 in. in width or height. Entries due betw. May 1-15, 1944. 12 awards. Prizes amounting to \$11,500. Write Artists for Victory, Inc., 101 Park Ave., New York City.

REGIONAL SOUTH

24TH AN. EXHIB. OF SOUTHERN STATES LEAGUE. May 7-June 4, 1944. *Dallas Mus. of Fine Arts*, Dallas, Tex. Open to practicing artists, born or res. 2 years in Southern States. Media: Ptg., sculp., graphic arts, crafts. Prizes. Ent. cards due Apr. 8. Work due Apr. 15. Ethel Hutton, 7321 Panola St., New Orleans 18, La.

1ST ANN. REGIONAL EXHIB. May 2-29, 1944. *Virginia Interment College*, Bristol, Va. Open to residents or former residents of Va., W. Va., Tenn., Ky., and N. C. Media: Oils, W. Cols. Jury. Cash Prizes. \$100 per entry. Entry cards due Apr. 8; works, Apr. 18. Prof. C. Ernest Cooke, Va. Interment College, Bristol, Va.

EAST

9TH REGIONAL EXHIB., ARTISTS OF THE UPPER HUDSON. *Albany Institute of History and Art*. Apr. 26-May 28. Open to res. within 100 miles of Albany, N. Y. Media: oils, watercolors, pastels, and sculpture not previously shown at Albany Inst. Jury. Purch. Prize. Date works due to be announced. John Davis Hatch, Jr., Dir., *Albany Inst. of History and Art*, 125 Washington Ave., Albany, N. Y.

MID-WEST

ANN. EXHIB. OF THE TOLEDO FEDERATION OF ART SOCIETIES. May, 1944. *Toledo Museum of Art*. Open to res. or former res. of Toledo or within a radius of 15 miles. Media: Oils, w. cols., prints, drawings, crafts. Jury. Hon. men. J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

2ND ANN. EXHIB. OF CENT. ILL. ARTISTS. Apr. 24-May 23, 1944. *Decatur Art Inst.*, Decatur, Ill. Media: Oil, w. col., prints, drwgs. Jury. \$150 in prizes. Ent. cards and works due Apr. 1-15. Mrs. Louis Chodat, Decatur Art Inst., Decatur, Ill.

WEST

3RD ANN. PRINT AND DRWG. EXHIB. May 1-June 1, 1944. *Laguna Beach Art Gal.*, Laguna Beach, Calif. Open to Amer. Artists. Ent. cards due April 20. Jury. First prize, \$50; second, \$25; third, \$10 (war bond and stamps). Media: Print and drawing. Norman Chamberlain, Laguna Beach Art Gal., Laguna Beach, Calif.

COMPETITIONS AND FELLOWSHIPS

ART AWARDS OF MONTICELLO COLL. FOR WOMEN. ALTON, ILL. 5 awards of \$200 each, open to grad. of accred. high schools with 16 units of credit. To encourage students who show exceptional ability in the fine arts to attend a liberal arts college where special emphasis is placed on music, art, drama, and modern dance. Awards in art based on work presented to the committee. Awards in music, drama, and modern dance made on recommendations and previous training. Applications: by May 1, 1944, to A. N. Sullivan, director of admissions, Monticello College, Alton, Illinois.

M. GRUMBACHER MEMORIAL AWARD. To encourage talent and give public, private, and parochial high school students an opportunity to exhibit at the Carnegie Inst.: \$200 in cash prizes and 45 scholarships to country's leading art schools. M. Grumbacher, 470 W. 34th St., New York 1, N. Y.

McCANDLISH AWARDS FOR 1944: McCANDLISH LITHOGRAPH CORPORATION, PHILADELPHIA 29, PA. Comp. open to American artists. Jury awarded prize money and certificates of merit to contestants receiving hon. men. for orig. poster designs in any medium (24-sheet posters) of products or services selected as contest subjects. Designs due Apr. 20, 1944. \$1000 in war bond prizes. H. A. Speckman, Sales Mgr., McCandlish Lithograph Corp., Roberts Avenue & Stokley Street, Phila. 29, Pa.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP, University of Illinois, Urbana, Ill. 1944-1945. Open to graduates of College of Fine and Applied Arts of the Univ. of Illinois and to graduates of similar institutions whose major studies have been in music, art or architecture. Applications due May 1, 1944. Award: \$1,000 to be used for a year's study of the Fine Arts in America or abroad. Write Dean Rexford Newcomb, College of Fine and Applied Arts, Rm. 110, Architecture Bldg., Univ. of Ill., Urbana, Ill.

ART STUDENTS' LEAGUE OF NEW YORK ANNUAL OUT-OF-TOWN SCHOLARSHIP COMPET. Over \$2,500 in scholarships. Open to all art students in the U. S. and its possessions (excluding students living in New York City). Work in any medium accepted. Works due May 15. For app. blanks and further information, write Art Students' League of N. Y., 215 W. 57th St., New York City 19.

19091944

34th ANNUAL BUSINESS MEETING

The annual Business Meeting of the Members of The American Federation of Arts, Inc., will be held at The Whitney Museum of American Art, 10 West 8th Street, New York City, on Friday morning, May 5, 1944, at 10:30 o'clock, for the purpose of considering and acting upon:

1. Reports of Officers
2. Reports of Regular and Special Committees
3. Election of Trustees to Classes of 1946 and 1947
4. New Business

The Meeting will consider only matters of business; the customary Convention Program will be resumed as soon as possible after the war.

Notice of the meeting and official registration and proxy forms have been mailed to Chapters and to Active, Contributing, Supporting, Sustaining, and Life Members, who represent the voting membership of the Federation. If you are a member of one of these classes and have not received your notice, will you please communicate with the Secretary. All registration of proxy vote forms should be returned at the earliest date to

THE AMERICAN FEDERATION OF ARTS

National Headquarters

• Barr Building •

Washington 6, D. C.
